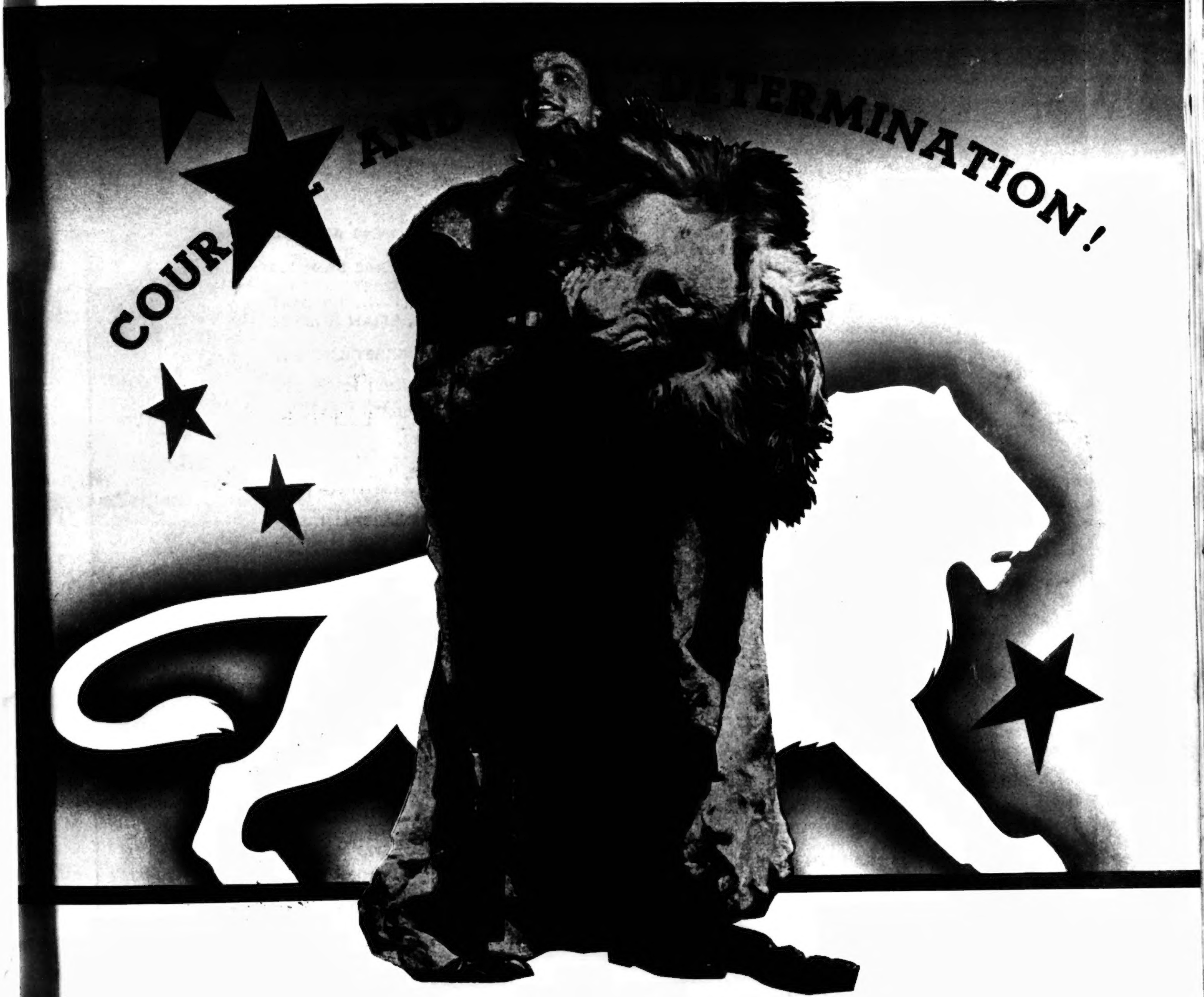
Kine WEEKLY

OUR NEW YEAR SPECIAL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DETERMINATION!

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How to be one of the Industry's strong men

Read first advertisement inset in our Special New Year Supplement

G.F.D.
lead the way in 1941

RELEASES

Jan. 6	NEUTRAL PORT	WILL FYFFE, LESLIE [illegible]
Jan. 6	HOUSE OF SEVEN GABLES	MARGARET LINDSAY, VINCENT PRICE [illegible]
Jan. 13	A LITTLE BIT OF HEAVEN	GLORIA JEAN [illegible]
Jan. 20	HIRED WIFE	[illegible] RUSSELL [illegible]
Jan. 20	DOUBLE ALIBI	WAYNE MORRIS, MARGARET LINDSAY
Feb. 3	GASBAGS	THE CRAZY GANG, MOORE MARRIOTT
Feb. 3	SOUTH TO KARANGA	CHARLES BICKFORD [illegible]
Feb. 10	ARGENTINE NIGHTS	THE RITZ BROTHERS [illegible]
March 3	OLD BILL AND SON	[illegible]
March 3	MEET THE WILDCAT	[illegible]
March 24	SPRING PARADE	[illegible]
March 24	HONEYMOON DEFERRED	MARGARET LINDSAY [illegible]
April 21	DIAMOND FRONTIER	[illegible]
April 21	SANDY IS A LADY	[illegible]
April 28	THE MAN AT THE [illegible]	[illegible]

[illegible]

SEVEN SINNERS
MAJOR BARBARA

THE GHOST TRAIN
PRIVATE AFFAIRS

THE MUMMY'S HAND
TRAIL OF THE VIGILANTES

ONE NIGHT IN THE TROPICS
INVISIBLE WOMAN
DARK STREETS OF CAIRO
THE BANK DICK
COTTAGE TO LET
NICE GIRL
COUNTESS OF [illegible]
SAN FRANCISCO DOCKS

Kinematograph WEEKLY

No. 1760 Thursday, January 9, 1941. Vol. 287

"FOR EVER ENGLAND" "FRIDAY THE 13TH" "MY SONG FOR YOU"

INTERNATIONAL FILM RENTERS, LTD.
167, WARDOUR STREET LONDON, W.1
TEL.: GER. 3131 & 3257 GRAMS: FILMRENTA, LONDON

WAR OFFICE AND ITS PROJECTIONISTS

Army Spokesman Replies to "Kine" Criticism

WHEN OPERATORS CAN BE RELEASED

AN assertion by the "Kine" in its issue of Dec. 19 last, that muddle and confusion were keynotes in providing projectionists for the Army Council's 300 Service kinemas in isolated areas, has drawn a reply from the War Office.

In the "Kine." article it was suggested that the Army authorities did not intend to use projectionists already in the Forces.

Reservation of Operators

INCIDENTALLY, officers of the C.E.A. discussed with the Director-General of Recruiting at the War Office last week the subject of the reservation of projectionists. It was urged how necessary it was to reserve projectionists if kinemas are to be kept going.

Under date of January 4, we have received the following letter from Major-General J. H. ("Ian Hay") Beith, Director of Public Relations, War Office.

DEAR MR. EDITOR,

The Director of Military Training has passed to me a copy of KINE WEEKLY for December 19, which contains an article headed ARMY PROJECTIONISTS' TRAINING—WAR OFFICE MUDDLE.

The *gist* of the article is that trained projectionists already in the Army are being passed over in favour of men with no previous experience.

The *gist* of my answer must be that a trained projectionist is sometimes more valuable as a soldier in wartime than as a projectionist. Coming down to details, the situation is as follows:—

Those men who in civil life were kinema operators and who are now either in the Royal Artillery, Anti-Aircraft, Royal Ordnance Corps, or Royal Signals, or are holding the rank of corporal and upwards, are being held where they are, as being irreplaceable.

That accounts for a certain proportion of the 1,600 men who gave in their names. An investigation is now being made of the medical categories of the remainder. I fear that none of those in the "A" category can be spared: they are all required for the field units. Those in "B" and "C" categories, however, are eligible to be employed as projectionists, except a certain number already employed as mustered tradesmen or who are of the rank of corporal or upwards. These two must remain where they are.

It really sums up to this. If a man shows real qualities as a soldier—as many of these projectionists do—it is obviously impossible to detach him in these days for minor duties.

I should also point out that in many cases these men will suffer substantial reduction of pay if they are taken from their present duties and employed as kinema operators.

However, you may be sure that as many experienced projectionists as can be spared from more essential military duties will certainly be employed with the film units.

Yours sincerely,
J. H. BEITH,
MAJOR-GENERAL DIRECTOR OF PUBLIC RELATIONS.

We accept this explanation by the War Office of a position which we still regard as unsatisfactory. We feel that as much as a Director of Public Relations addresses an implied reprimand to "Mr. Editor," so does the Director of Military Training not appreciate the high degree of technical knowledge and skill required to operate the modern kinema projector.

PATHE BRANCH MANAGERS

ALTERATIONS CAUSED BY A.B.P.C. MERGER

The reorganisation of Pathé Pictures, Ltd., following the recent merger with A.B.P.C. (Distribution) has resulted in a number of changes in the provincial representation. These have been announced by W. J. Gell as follows:—

London: C. Westcott, 167-9, Wardour Street, London, W.1.
Leeds: B. Schofield, Wellesley Buildings, 17, Wellington Street, Leeds.
Manchester: E. L. Jennings, Offices 2-3, 3, The Parsonage, Manchester.
Liverpool: J. Edwards, 23, Islington, Liverpool.
Cardiff.—A. Verran, Dominions House, Queen's Street, Cardiff.
Newcastle: C. F. West, 134-6, Westgate Road, Newcastle-on-Tyne.
Birmingham: C. Solomon, 59, John Bright Street, Birmingham.
Glasgow: W. A. Mann, 114, Union Street, Glasgow.
Belfast: Gibson, Garfield Chambers, 44, Royal Avenue, Belfast.
Dublin: J. Gordon Lewis, 9b, Lower Abbey Street, Dublin.

The Midland branch is now situated at the offices formerly occupied by A.B.P.C., where Claude Solomon continues as Midland manager, with the assistance as salesmen of Messrs. S. Child and S. Alfred, late of Pathé.

Sam Greene, who formerly covered the Notts, Leicester and Derby area for A.B.P.C., has accepted a similar position with A.B.F.D., under Rudolph Solomon.

J. Edwards is to continue as Liverpool branch manager for Pathé when that company takes over the A.B.P.C. distribution. He has held his present position for the last seven years and was a member of the staff of the old Pathé Frères company when it opened a branch in Paradise Street, Liverpool, in 1913. After demobilisation from the Army he returned as manager of their Birmingham branch.

◆

ENTERTAINING THE ARMY

War Office Hiring Projection Vans

The War office is pressing ahead with its plans for entertaining troops in outlying districts by means of mobil projection units.

Both 35-mm. and 16-mm. apparatus are being used, and the aim of the department is to have available eventually 150 mobile vans using 35-m. and 150 portable projectors.

To begin with, the War Office is hiring vans to the number of fifty and about a third of these are already in commission. These are for projecting 16-mm. films. A further fifty will be in operation shortly.

Films are supplied by arrangement with the K.R.S.

FRANK HILL,
who has completed his twenty-second year as secretary of the K.R.S., a review of which appears on page 27

Queer S.O. Position at South Shields

HOME OFFICE ADVISES WITHDRAWAL OF APPLICATION

A PECULIAR situation has arisen at South Shields where following the withdrawal by the "competent military authority" of its request for Sunday opening, the Home Office has advised the Town Council to abandon its proposal to submit a draft order.

The decision of the Military Authority to reverse its former application on the grounds that Sunday opening was not now necessary caused resentment among members of the Council, who severely criticised the change of front.

When it was revealed that religious organisations in the town had presented several petitions against the proposal to open on Sundays, and that the Chief Constable was not favourably disposed towards it, Coun. W. Blyton suggested that, in defence of the Council's dignity, close investigation was necessary in order to discover "who was at the bottom of this queer business." He moved that discussion of the subject stand adjourned until the Home Office had made their formal ruling and so opened the way for an inquiry.

◆

FIGHT FOR AFRICAN MARKET

£1,000,000 Investment by 20th Fox and U.A.

An investment of a million pounds in kinema properties in South Africa by 20th Century-Fox and United Artists was announced at the opening of a new Cape Town theatre by the manager of the theatre opening company.

Keen competition between African Consolidated Theatres and 20th Century-Fox in the South African territory is providing the Dominion with some very attractive theatres, the latest opening being the Odeon at Sea Point, Cape Town, the property of Western Province Cinemas, a company operating in association with the 20th Century-Fox group, and having the franchise for their product and that of United Artists. This 1,000-seater was filled in every part for the opening ceremony by the Mayor of Cape Town, a gold key being presented to him as a momento

Norman Laurie, managing director of the Western Province Cinemas, introducing the Mayor and handing the kinema over, informed the audience that a new house, the Curzon, at Wynberg (Cape Town suburb), was well advanced in construction.

He further mentioned that negotiations were well advanced for a central site in Cape Town to build a first-run house. He stated that 20th Century-Fox and United Artists have confidence in the future of South Africa, and were prepared to invest £1,000,000 to back that confidence.

Overseas War Market for British Films

Beneficial Effect of Film Propaganda

OVERSEAS opportunities for British films, both features and shorts, are greater at the present time than for some years. Markets hitherto uninterested in British films are now seeking suitable films to supply their urgent needs.

Exporters of films are finding that, despite the loss of markets in a number of European countries as a result of Nazi aggression, other areas outside that influence are making keen inquiries.

The reason for this lies in the fact that many of these countries have hitherto been supplied with films from France, Germany and Italy, and sources of supply have now dried up.

Production in France is practically at a standstill, and what of it is now operating is dominated by German ideas. Moreover, possibilities of export are severely limited to adjoining countries only, any transport by sea being now stopped.

These obstacles also apply to German films and to Italian. There is little doubt that Germany is exploiting the areas under her temporary jurisdiction to the fullest extent, but there is a general dislike among citizens of those countries to films loaded with Nazi ideology.

Outside those areas the German and the Italian film is not now seen except such films as were sent abroad previous to September, 1939, as regards Germany, and previous to last summer in the case of Italy.

Publicity Pays

Since Great Britain set herself to the task of publicising herself through the medium of the film, there have been a number of attractive films exported showing Great Britain in a favourable light, and the exhibition of these in foreign countries has raised this country's prestige. News of Great Britain's victories in North Africa will undoubtedly increase interest in this country's activities and thus whet the appetite still further for British pictures.

Great Britain must be aware of America's friendly competition and see to it that she is not overshadowed now that sentiment all over the world is rising admiringly in her favour.

Better Business

A British exporter whose main market was the nearer countries of Europe told a KINE representative that following losses in the earlier months of the year his business had picked up again so that he was now, to use a colloquialism, "up to his neck in it." The Near East is reacting admirably and countries farther afield—or a-sea—are also responding.

The encouragement given by the Government department to all export efforts is greatly aiding in the opening of overseas markets.

◆

QUOTA APPEAL CASES

To be Heard To-morrow

Appeals against magistrate's decision in three quota prosecution cases are due to be heard to-morrow (Friday) before the London Sessions Appeals Committee.

The appellants are Exclusive Films, Equity British and Bernard Smith, who appealed against a decision given at Bow Street Police Court on a charge of failing to fulfil quota in regard to long films.

The charges were dismissed under the Probation of Offenders Act, but costs amounting in all to sixty guineas were ordered to be paid.

It is upon this point that the appeal will be based.

IF IT'S NEWS IT'S ON BRITISH MOVIETONE

KINEMATOGRAPH
WEEKLY
EDITORIAL AND GENERAL OFFICES
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NEW OFFICERS

NOW is the time when C.E.A. branches are holding their annual meetings. To-day these meetings have a greater importance than ever, because the main item on the agenda is the election of officials for the forthcoming year, and never in the history of the Industry have these local leaders been charged with more onerous duties.

Sterling character we have a right to expect, and there is tried and trusted material in the men who have served their colleagues in the past. The quality of initiative, coupled with a fighting spirit—as exemplified by the present National President—is more vital to the make-up of the branch officers than it has ever before been, for conditions are no longer consistent and steady, from month to month or from area to area.

The branch chairman was in the old days a success if he merely had the faculty of keeping a team of business friends together and guiding a smooth-running craft along a placid river. In these stormy war days he must be not only on his guard against natural obstacles, but must be prepared to organise defence against disasters which eighteen months ago were unthinkable.

No wonder, then, that the branches elect their officers with a shrewd eye to their qualifications as generals instead of merely men qualified to preside over the deliberations of a committee. As a normal rule there is a strong tendency for members of the rank and file at these annual meetings to talk a good deal about the advantages of introducing new blood, and then forthwith to elect the old officers.

The men holding executive positions in the branches have had their apprenticeship during the past months of war, and we have been able to appraise their abilities under a complication of handicaps which has played much havoc in his business economy.

Shifting populations, alterations of closing hours, transport — both of films and of his public—staff shortage, emergency preparations, A.R.P. and first aid training for managers, doormen and usherettes, booking difficulties and the need to carry on with ever-changing personnel—all these extra problems have to be solved by the kinema owner to-day in addition to the only too numerous ones he had to tackle in normal times.

All this the individual has to face; and he feels the need more now than ever of the collaborative support of his fellows.

In addition, he has the satisfaction of knowing there are others as badly off as himself, and their experiences, put into the common fund, must help. So that the average member of the C.E.A. must realise the vital service the Association renders him, and if he is wise he will do what he can to ensure its highest efficiency.

This is why the elections now proceeding are of the very first importance, and it will give little surprise if in a majority of cases the men who already office are asked to carry on.

There is a theoretical and intelligent objection to this as a standard policy, for a succession of fresh ideas is a valuable contribution to the vitality of any organisation. But there are many men holding office to-day who can scarcely be replaced by efficient substitutes, and it is unlikely that the branches will consider the present a good time for experiments.

Long Shots

FRANK HILL'S LONG SERVICE—NAMES IN THE HONOURS LIST—THE NEWSREELS AT HOME AND ABROAD—COMMENT ON KENNEDY—CLOTHED IN "CHIPS"—EVACUATED PANTOMIME—SOUTH AFRICAN FILM BUSINESS

ON Monday last, Frank Hill reached the 22nd anniversary of his first association with the K.R.S., the growth of which is in no small degree due to his integrity and industry. Upon a later page of this issue is a brief record of the Society's twenty-five years of existence, based upon KINE records and interviews with Frank Hill and the first K.R.S. president, E. G. Turner. It is not generally known that the first syllable of Mr. Turner's name supplies the middle one of Walturdaw, at that time a leading renting as well as equipment company.

AMONG the New Year Honours published last week is a name some in the Trade may have overlooked, but one nevertheless which in Australia and in film circles in this country is honoured for its holder's pioneer work of film distribution in Australasia. It is a C.B.E.

THE award is for public services in the State of Victoria, and its recipient C. R. Herschell, of Herschell's Motion Picture Laboratories, whose representative in this country is Ralph Smith, of British Dominions Ltd. Mr. Herschell is a director of that company and was its managing director when it was formed fourteen years ago to secure the widespread exhibition of British films in Australasia. It was at that time that he was in London concluding contracts with English production companies. Later he relinquished the managing directorship to his son-in-law, Ernest Turnbull.

ANOTHER important New Year's Honour having Trade interest is that of the C.B.E. award to W. J. O. Newton who, as chief officer of the L.C.C. Public Control Committee has, from January 1, the control of all licensing within the L.C.C. area. Mr. Newton, in his earlier position as Evacuation Officer, carried out very praiseworthy work in planning evacuation from the London district.

AS earlier intimated in the KINE., a change took place in the administration of entertainment licensing at the opening of the year, to bring all licensing, whether of entertainments or not, under one authority—the Public Control Committee. Reginald Stamp, formerly the Chairman of the Entertainments Committee, is now Vice-Chairman of the important Parliamentary Committee, which has great influence in shaping legislation dealing with matters within the L.C.C. administrative territory.

BARDIA and Tobruk are uppermost in mind these days, and shots in British Movietone News of Italian prisoners in the Western Desert are thus of particular interest. Of even greater patriotic importance in this newsreel is the launching of Britain's latest battleship, *Duke of York*, with Her Majesty performing the naming ceremony. British sea-power is also well demonstrated by spectacular scenes of ships of the Royal Navy on patrol and repelling torpedo attack by Italian planes.

OTHER items in this reel include shots of the Lord Mayor inspecting London's fire havoc and of Lord Woolton receiving still more mobile canteens presented to this country by America. From further afield come pictures of American women and children refugees from the Far East landing at Sydney on their way home; shots of Chinese women and children making blankets by the thousand for their troops.

AND speaking of newsreels, it was no joy-ride for cameramen setting up cameras in the midst of the devastation caused by Sunday week's air raids in London. With the danger of unsafe masonry falling around them, they wandered round getting pictures which last week aroused the indignation of kinema-goers everywhere at the wanton destruction caused.

AN erroneous impression which needs to be corrected has been made through the circulation of a story which states that the Army Film Unit supplied to newsreel companies, with the exception of Paramount, all newsreel pictures of the Great Fire of London. This is not an entirely accurate setting out of the situation. It should, therefore, be stated that in addition to the films taken by the Army Film Unit much of the footage in the Pathe Gazette was obtained from their own independent sources.

A. M. SMITH, who for the past ten months—since Charles Raymond was called back to America—has been in charge of the front of the house at the Empire and Ritz, left this week to become Artificer Smith of the R.A.S.C. Smith, who is 33, left banking nine years ago, because he had an urge for the show business, and joined the Empire staff as an assistant accountant. He quickly rose to the position of treasurer and assistant manager.

ALEX KORDA,
due shortly with a print of his LADY HAMILTON

HIS first task was the sufficiently arduous one of launching "Gone With The Wind" at three simultaneous premières in, respectively, the Empire, Ritz and Palace; and he made a good job of it. Smith has a wife and a charming three-year-old daughter, who are being generously looked after by the firm while he is away on the greater Empire's business; he will be warmly welcomed back by the entire Empire and Ritz staffs when in due course "That Man" has been disposed of. Meanwhile, Smith's assistant, R. G. Fisher, is carrying on as front-of-the-house manager.

TRADE journals seldom venture into high politics, and when exceptions are made, one may quite expect Ray Lewis to be the pioneer. The front page of the Canadian *Moving Picture Digest*, of which she is editor and publisher, carries a front-page leader in a recent issue which does not hesitate to attack Joseph Kennedy, late American Ambassador, because of recent utterances decidedly unhelpful to this country at this time.

SHE mentions a rumour that Ambassador Kennedy is considering a deal which involves the Hearst newspapers, and recalls the anti-British attitude of those publications during the last war. She adds to that the story that J. P. K. has been advising Hollywood producers to quit making pictures offensive to dictators, and another idea attributed to him that Britain was losing—and there you are. The substructure of the article isn't too robust, but Ray Lewis considers it strong enough to carry her condemnation of Mr. Kennedy's attitude.

THERE used to be—perhaps there still is—a conceit that the clothes of a person of genius conferred qualities upon the next wearer: we have all heard of the mantle of Elijah being worn by Elisha. May it not be that some East End boy may develop acting genius through wearing the clothes of Teddy Kilburn, whom we met in "Goodbye Mr. Chips"?

THE possibility arises in this way. In that very successful film a number of schoolboys passed through the hands of the beloved schoolmaster, so sympathetically interpreted by Robert Donat. The possibility that those clothes, now no longer needed in the studio, might keep warm some unfortunate bombed-out boy, came before M-G-M British Studios Ltd. and with commendable promptitude and generosity arrangements were made for distribution of the clothing through the recognised voluntary organisations.

MENTION of Denham studios is a reminder that Alex Korda when he arrives home at the end of the month will not find his attractive home in the condition in which he left it. I understand it is in a sorry state as the result of enemy attention, doors and window frames blown out and walls and ceilings cracked and broken. Korda's son Peter was in the house at the time, but escaped without a scratch, although smothered with dust and dirt.

EVACUATION to the provinces has not by any means dimmed the theatrical ambitions and enthusiasms of Columbia's staff: indeed the opportunities of Cressbrook for evening rehearsals are much greater than those of London and are taken good advantage of.

A PANTOMIME, "Little Jack Horner," written, devised and produced by Cyril Holloway, is this year's effort, and a brief description of the play suggests a topical flavour. The village Soldiers' Comforts Fund is to benefit from the receipts and among the cast are Enid Howes, Bill Spahr, Eric Thatcher, Bill Ward, Leslie Josephs, Winifred Barry, Joyce Hoare, Eric Corre, and Alec Carwardine.

BUT for a commendation by Gladstone, the novel "John Inglesant" would have been unknown; but for words of praise by Lord Baldwin, the books of Mary Webb would not have become so popular; but for the King's quotation at Christmas, 1939, Mary Louise Haskins' "The Man at the Gate" might not have become widely known. Now it is perpetuated in film form, for a story has been written around it with a distinctly religious theme, and it is to be distributed by General Film Distributors. Norman Walker directed, and the resulting picture should find a ready-made public on release.

THE time when exhibiting in South Africa was the prerogative of one company is now far back in the past, and my Cape Town correspondent's message, just received, tells of activities by various groups in addition to independents. African Consolidated Theatres still hold their own in many districts, but they are now up against the 20th Century-Fox franchise holders, and Western Province Cinemas, the last-named operating in and around Cape Town, and screening Fox product. Then, of course, the Metro interests are also strong.

AMONG new titles are two owing allegiance to British nomenclature, although having no association with British companies. These are the Odeon, a thousand seater recently opened at Sea Point, Cape Town, and the Curzon, which is well advanced in construction at Wynberg.

SYDNEY FAIRBROTHER'S death at the age of 68 recalls the long association of the veteran character comedienne with British pictures. It extends back to the early days of Samuelson and includes two versions of the famous Fred Emney sketch "A Sister to Assist 'Er." The screen as well as the theatre mourns the passing of a charming soul and a consummate artist.

"SPELLBOUND," the film with a spiritualist atmosphere around which so much controversy raged when its certificate was held up by the British Board of Censors, was shown yesterday to the Press at London Pavilion by Pyramid Amalgamated Pictures, Ltd.

IT is now hoped that this film, upon which a considerable amount has been spent, will have easy sailing when it is released by United Artists. Miles Malleson was responsible for the screen play, which was produced by R. Murray-Leslie with Derek Farr and Vera Lindsay. Its freedom from the ban originally imposed upon it will be welcomed by many, not least the veteran journalist Hannen Swaffer, who has been strong in his advocacy of its release.

THERE will be many lovers of the old music-hall and stage who will look forward with eagerness to the radio version of "You Will Remember," the screen life story of the career of Leslie Stuart, which is to be broadcast on January 17, between 6.30 and 7.15.

ROBERT MORLEY is portraying the role of the composer in the radio version, but Emlyn Williams, who co-stars as Stuart's life-long friend, is prevented by heavy stage commitments from assuming that role in the radio version, and Douglas Moodie has to choose someone for the role. Other characters also demand substitution. The broadcast will considerably aid the general release on February 20.

THE war atmosphere seems to release a spirit of rowdyism among youths who, reserved from the Army, find release for their energies in annoying, unsocial practices. The kinema in some areas becomes the centre of these attentions.

AT a northern kinema which has suffered a great deal from this sort of conduct, especially on Sunday nights, a giant ex-Navy man has been engaged as foreman, and usherettes whisper announcements to patrons that he is an ex-heavyweight champion of the Navy. The effect is salutary.

OUR film titles still supply apt comment on whatever unusual situation arises. George Lee, Glasgow branch manager for Warner Brothers, is responsible for the report that one of the city's best-known kinemas, the Oxford, Springburn, was burned to the ground on the night of January 1. One of the last remaining readable bills on the front of the house before it was completely demolished was one advertising the Warner film, "No Place To Go."!

THE STROLLER.

Close-Ups of 1941

By Screencomber

JANUARY 1.—"Screencomber" views with haughty indifference and lofty disdain the feeble, meanly mouthed amateurish outpourings and libellous innuendoes of an undersized, rat-faced, foul-mouthed impostor calling himself "Scrim-Shanker," or something equally idiotic and meaningless and how'd he like a sock on the puss? "Screencomber" views with considerably less indifference and even perhaps witn acute concern and considerable alarm, certain inescapably obvious symptoms that take the form of a throbbing in the head, a violent nausea that occasionally manifests itself in more practical form, and a conviction that a multitude of tiny but demoniacal beings are running a greyhound racing track (no doubt with doped greyhounds) around his inside—your poor old "Screeny-Weeny" is sick of New Year.

JANUARY 2.—Messrs. Smuggle, Glock, Flinkheim and Smuggle issue writ for libel against the slimy little, double-crossing, lying, cheating, fish-faced sewer rat "Scrim-Shanker" on behalf of the indulgent—may be that's the wrong adjective—the tolerant, forgiving, benevolent, "Screencomber."

JANUARY 3.—Case settled out of court in "Screencomber's favour. Awarded costs and one bottle of aspirin, six prairie oysters, a bottle of American bitters, bottle of Rose's lime juice (for its therapeutic qualities), tin of liver salts, bottle of bromo-seltzer and phial of alkia-seltzer.

JANUARY 4.—Michael Balcon announces that following the example they have set other British producers in the past, Ealing will carry on production in spite of all difficulties.

JANUARY 10.—Ministry of Information announces a sensational British epic to be made in French Indo-China called "Without Parallel." Negotiations proceeding to secure the services of Miss Bergner for leading rôle.

JANUARY 15.—Warner's announce that subject originally titled "Disraeli" and retitled "The Prime Minister," will in future be known as "Jest Dizzy 'Bout Ya."

JANUARY 20.—John Corfield announces that following the example he has set other producers in the past John Corfield Productions will carry on work in spite of raids or even invasion.

JANUARY 30.—Japan declares war on America: well-known British film executives leave New York on a short business trip to investigate film conditions in Mexico

FEBRUARY 1.—Herr Hitler announces that in spite of British producers' decision to carry on, invasion will go ahead according to postponed schedule.

FEBRUARY 6.—Herr Hitler, having heard that a Winkleheim production is showing at Dover, decides to transfer invasion to Ramsgate to avoid growing unrest among troops.

FEBRUARY 11.—Lull in air raids leads to series of mysterious gre outbreaks in York and Elstree.

FEBRUARY 18.—Scotland Yard investigations result in arrests of Jack X. Prendergast and Joe Grossman on charges of incendiarism. Defence advanced that they were only keeping their hands in.

FEBRUARY 31.—Korda starts work on "Lawrence of Arabia"; influx of Hollywood's British colony to make films in this country; West End theatres playing to capacity from noon to midnight decide to treble admission prices to discourage all day long queues; Government finds practical scheme to assist British producers; "Screencomber" goes on the water wagon; Gabriel Pascal completes his most ambitious film to date in three week's shooting.

MARCH 1.—Walter Mycroft announces that, following the example they have set other British producers, A.B.P.C. will carry on production in spite of all difficulties.

MARCH 10.—Warner's announce important title change. "Jest Dizzy 'Bout Ya" is now "Oh, Yeah—Suez You!" the previous title being deemed too English for the American market.

MARCH 20.—Warner's announce "Oh, Yeah—Suez You" too frivolous a title for one of their biggest yet. New title, "All Dizz and Heaven Knows Who."

APRIL 1.—Editor tells "Screencomber" he will get a rise. "Screencomber" tells the Editor he's a good fellow. Associate Editor says he'll treat staff to a drink. Film critics invited to champagne and caviare reception. Perpetrator of cruel hoax is prosecuted by the R.S.P.C.A. and sentenced to life imprisonment.

APRIL 20.—British National announces that, following the lead they have given other producers in the past, they will start most ambitious programme to date, in spite of all war time difficulties.

MAY 1.—Widgey Newman makes the national headlines by announcing that he makes no claim to having set other British producers an example, and if things get impossible will please himself whether or not to give up production.

MAY 10.—Nicaragua declares war on Chile. Well-known British executives leave to

Continued at foot of next column

MARK OSTRER, who expressed himself optimistically with regard to the 1941 prospects of Gainsborough Pictures (1928) Ltd., whose meeting is reported on page 13

TAKING LICENCE POWERS FROM JUSTICES

SEQUEL TO BIRKENHEAD S.O. SITUATION

REFUSAL BY THE BIRKENHEAD JUSTICES TO ALLOW SUNDAY KINEMAS, DESPITE THE REQUEST OF THE MILITARY AUTHORITIES, HAD A SEQUEL AT THE JANUARY MEETING OF THE TOWN COUNCIL YESTERDAY, WHEN A NOTICE WAS HANDED IN OF A MOTION TO RESCIND THE POWERS DELEGATED TO THE BENCH AND FOR THE WATCH COMMITTEE TO REASSUME ITS LICENSING POWERS.

The position was reopened on a notice of motion suggesting that the Town Council should withdraw from the justices their powers under the Cinematograph Act.

These powers have been delegated to, and exercised by, the licensing justices since 1910. Since then, all matters relating to the issue of licences and the conduct of kinemas have been controlled by the licensing justices.

When local exhibitors in the early part of December asked the justices to allow Sunday opening under the Order which had been approved by both Houses of Parliament in October, the chairman (William Jackson) intimated that the magistrates were unanimously of the opinion that no case had been made for the opening of the kinemas on Sundays at the present time.

The notice of motion now submitted requests that the powers under the Cinematograph Act should be withdrawn from the licensing justices and delegated to the Watch Committee.

◆

LIVERPOOL TAKES SIX MONTHS TO SAY "NO"

After sitting on the question of Sunday opening for six months, Liverpool City Council has reached a negative decision. The application for Sunday kinemas was made in the first place by the military authority in May of last year, but it was not until November that the Finance Committee called upon the Town Clerk to collect information from other towns where Sunday performances were given.

Replies having been received, the Committee at its last meeting decided against Sunday opening.

At the meeting of the City Council on January 1, the Finance Committee's recommendation that no action be taken towards Sunday opening of picture houses was approved without discussion.

Helsby Moss, in moving a resolution for Sunday golf, said the prospect that Liverpool offered was no kinemas, no golf, but public-houses every time.

The Council decided against Sunday golf on municipal courses.

---

complete negotiations in unstated deal in Patagonia. Patagonia declares war on Equador. Well-known executives last seen swimming strongly out to sea through Strait of Magellan. Kind of deal still unknown, but surmised by nature of departure to be something to do with swim suits.

[*The vision fades. The crystal fills with mist. "Old Moorecomber" wakes gradually from his trance. He can see no more, the rest is shrouded in mystery. Time alone can tell what the remainder of the year has in store for us.*

But stay, there comes a clearing in the mists; gradually it takes shape. It is Christmas, 1941. There comes a vision of a pasty-faced, yellow-livered little skunk—you have guessed it. It is "Scrim-Shanker" waiting, like the vulture he is, for any little chance to kid the Editor into letting him snatch the bread* from the mouth of his hard-working colleague. See, he gloats as the "Screencomber" Adam's apple bobs up and down with the rapidity of machine-gun fire and finally floats to rest somewhere around the back teeth. As our hero falls flat on his handsome profile the bird of prey pounces on the prostrate body and carries it before the Editor. "Look," he says in cultured accent, "'e's bin at it agin. Please," wheedles the cowardly little cur, "can I do 'is column this week?"]

*"*Erratum*: *For "bread" read "glass"*"

Spitfire from the Trade

IDEA REVIVED BY BLACKPOOL MANAGER

Five Guineas as Fund Nucleus

ARISING FROM HIS OWN SUCCESSFUL RAISING OF FIVE GUINEAS IN ONE WEEK FOR A SPITFIRE FUND, W. S. WAIN, OF THE PALLADIUM, BLACKPOOL, SUGGESTS THAT EVERY EXHIBITOR SHOULD COMBINE IN AN EFFORT TO PROVIDE A TRADE SPITFIRE. IT SHOULD BE POINTED OUT, HOWEVER, THAT A SIMILARLY PATRIOTIC PROPOSAL AT ONE TIME OCCUPIED THE CONSIDERATION OF BOTH C.E.A. AND K.R.S.

BUT IN VIEW OF SOME OF THE CIRCUITS SUCH AS G.-B. AND A.B.C. AND OTHER ORGANISATIONS LAUNCHING THEIR OWN FUNDS, IT WAS CONSIDERED INOPPORTUNE TO CARRY THE IDEA FARTHER. IF, HOWEVER, INDEPENDENT EXHIBITORS WISH TO COLLABORATE IN SOME SORT OF EFFORT OUTLINED BY MR. WAIN, THE "KINE." WILL HOLD THE CHEQUE FORWARDED AS A NUCLEUS OF THE FUND PENDING THE FORMATION OF AN ORGANISATION FOR THE PURPOSE.

Mr. Wain says:—

"If the B.B.C. and various other institutions can raise enough 'brass' to buy a Spitfire, why can't our Trade?

"During the festive week I put up a special foyer display as per the enclosed photograph, and with a couple of collecting boxes placed on the display collected £5 5s. in just over a week. This was indeed a good effort when you take into consideration that we also run a Cigarette Fund from the theatre which has sent away over 200,000 cigarettes, collecting a sum of over £500 in one year.

"If I can take £5 5s. in a week, surely there are enough theatres who would make a special effort for one week and collect even more, and so the Trade could have its own Spitfire, and who knows, maybe one of our own boys to fly it?

"I therefore have great pleasure in suggesting you launch an effort in the KINE. for exhibitors to make an effort for one week, and send in all contributions to the KINE., and I am pleased to be able to send along enclosed the first donation of £5 5s. with perhaps even more to come later.

◆

SHOW GOES ON IN BLITZ

LOSS OF LIFE IN ONLY ONE BIRMINGHAM HALL

AT ONLY ONE HOUSE OF ENTERTAINMENT IN THE BIRMINGHAM CITY AREA HAS LOSS OF LIFE OCCURRED TO PATRONS DURING A PERFORMANCE, IT WAS STATED AT A MEETING OF THE BIRMINGHAM MAGISTRATES LAST WEEK.

The magistrates were sanctioning the recommendation of the Public Entertainments Committee that £13,850 be distributed among local charities from the Sunday Entertainments Fund for 1940.

In reviewing the Committee's work for the past year the chairman, Homer Muscott, remarked that special problems arising out of the war were constantly receiving attention.

In the early part of the war normal hours of opening of kinemas continued in operation, but since then Sunday performances had been adversely affected. Therefore, it was anticipated that in the coming year a considerable reduction would occur in the amount received for charitable purposes.

The report was approved, and the Committee re-elected *en bloc*.

◆

WORKERS' FILM ASSOCIATION

George Ridley, M.P., as Chairman

At the last meeting of the Executive Committee of the Workers' Film Association, George Ridley, M.P., was appointed to succeed H. H. Elvin as chairman.

Ald. Joseph Reeves, the hon. secretary-manager of the Association, also reports that A. A. H. Findlay, a member of the General Council of the Trades Union Congress, was appointed vice-chairman of the Association, and on the working sub-committee, the chairman and vice-chairman, with W. J. Chamberlain (the official journalist of the Labour Party), David Mason (the chairman of the National Association of Co-operative Education Committees), and H. V. Tewson (assistant secretary of the Trades Union Congress) were appointed.

Notwithstanding the difficulties encountered during the past year, the annual report and balance-sheet showed a very healthy condition of affairs. Already the Association has a large number of films to its credit, and its facilities and services are constantly being extended.

Schemes for showing films at Emergency Evacuation Centres, in air raid shelters and in reception areas, have been launched and a personal letter has been sent to the London and Provincial Mayors, suggesting that a film, recording their special war services, should be prepared for them by the Workers' Film Association, in appreciation of the efforts of many self-sacrificing men and women who are rendering their all in the national struggle.

◆

HYDE RESERVATIONS ON S.O.

Whilst not prepared to grant licences for regular Sunday concerts, Hyde (Cheshire) magistrates have intimated their willingness to grant permission for occasional concerts in January, but preferably not on successive Sundays.

90°/o CONTRIBUTION DEMANDED FOR SUNDAY LICENCES

Drastic Demands at Middlesbrough

THE most flagrant example of a Watch Committee's arbitrary imposition of the Sunday opening conditions comes from Middlesbrough, the Watch Committee of which demands that promoters of Charity concerts must devote at least 90 per cent. of the gross receipts to Concerts.

In defending the drastic action of the committee, Coun. T. Meehan stated that the decision was intended to prevent what appeared to the committee to be the growing practice of Sunday concerts operated by business interests.

The figure of 90 per cent. was agreed upon for two reasons, he said. "Firstly, we did not desire to prohibit or completely prevent organisations or individuals genuinely working on behalf of *bona-fide charities; and*, secondly, it was the percentage in operation during the last war for charity concerts of the type under consideration.

"Some of the committee felt that quietly but effectively Sunday opening was being achieved through the medium of charity shows," he added. "In addition, some of the Sunday concerts during the last few months were of the type of variety entertainment staged during the week."

◆

SUB-STANDARD AND PURCHASE TAX

Educational Films Not Affected

A ruling on the application of Purchase Tax to films has been given by the Customs in a letter to the British Film Institute.

This states:

"That in certain circumstances processed sub-standard kinematograph films are chargeable with Purchase Tax at the rate of 33⅓ per cent. of their wholesale value under Class 22 of the schedule of taxable goods.

"In order to incur liability to tax, however, such films must be produced in quantity for general sale. Copies of any films, therefore, which are produced solely for sale to a film library for hiring out to schools, and are subject to control by the library for that purpose and are not otherwise offered for general sale or hire to the public, are not chargeable with tax."

◆

20th-FOX RELEASE

"Tin Pan Alley" Replaces "Down Argentine Way"

Owing to unanticipated transport difficulties and the many processes involved in making duplicate Technicolor copies, 20th Century-Fox announce they are unable to release their lavish musical extravaganza, "Down Argentine Way," on February 24, as originally stated in their recent release announcements.

In its place another spectacular musical will be released. This is "Tin-Pan Alley," a musical cavalcade of Broadway and London, starring two of the screen's loveliest singing, dancing and comedy stars—Alice Faye and Betty Grable, with John Payne and Jack Oakie.

Trade show arrangements will be announced shortly.

◆

MIDLAND FILM STUDIO BLAZE

Warner and M-G-M Involved

A serious fire occurred on Wednesday of last week at a large house at Barr Common, Aldridge, between Birmingham and Walsall, which was used as a film store in the Midlands by Warner Brothers and M-G-M.

The cause of the outbreak is not definitely known, and it is impossible to say how many films were destroyed.

The Aldridge Fire Brigade, while unable to save the building concerned, prevented the flames from spreading to a neighbouring one also used by the two companies as film stores

Enquiries at the Birmingham branches elicited the statement that the fire did not prevent Thursday's and last Sunday's distribution of programmes being carried through.

◆

Thanet War Damage

It can now be revealed that among buildings bombed in Thanet recently are the Astoria, Cliftonville, and the Royalty, Broadstairs.

◆

Dover Hall Rebuilt

The King's Hall Cinema, Dover, which was burnt out some months before the outbreak of war, has been rebuilt. No details of any plans for reopening have yet been released.

The owners are Keystone Cinemas, Ltd.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS., JAN. 9 AND WED., JAN. 15

Cary Grant, Martha Scott and June Hedia in Columbia's TREE OF LIBERTY

Thursday

The Tree of Liberty (*Columbia*)

Own Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Cary Grant, Martha Scott, Sir Cedric Hardwicke, Alan Marshal, Richard Carlson, Paul Kelly, Irving Bacon, Elizabeth Risdon, Ann Revere, Richard Alden, Phil Taylor, Rita Quigley, Libby Taylor, Richard Gaines, George Houston, Ralph Byrd, Dickie Jones, Buster Phelps, Wade Boteler, Mary Field, R. Wells Gordon, Charles Frances. **Director:** Frank Lloyd.

Considered one of the most stirring motion pictures of the year, "The Tree of Liberty," based on Elizabeth Page's sensational best seller, stars Cary Grant and Martha Scott. They appear as two young Americans who are so madly in love that they break with tradition, believing in their destiny and the destiny of their country with such intensity that they willingly offer themselves and their future in their country's struggle for freedom. Producer-director Frank Lloyd's screen version of Miss Page's novel is said to have been made on an elaborate and spectacular scale, in keeping with the high standard of the book. Advance reports are unanimous in their praises of Grant and Miss Scott, and praise is also given to major supporting players which include Sir Cedric Hardwicke, Alan Marshal and Richard Carlson.

The Quarterback (*Paramount*)

Private Theatre **11 a.m.**

Cast: Wayne Morris, Virginia Dale, Lillian Cornell, Edgar Kennedy, Alan Mowbray, Jerome Cowan, Rod Cameron, William Frawley, Walter Catlett, Frank Burke. **Director:** H. Bruce Humberstone.

Wayne plays his own twin brother in this amusing story. As Jimmy Jones, he is studious and conscientious, but with Bill Jones, who would rather play football than eat, studies are just a necessary evil. A combination of the two characters would result in an ideal student. Eventually this theory is put into practice. Jimmy goes to class to get the high marks so that Bill can be the star quarterback of the school.

Everything goes smoothly until they fall in love, unfortunately, with the same girl. When these two entirely different personalities make love the effect on the girl is, to say the least of it, confusing. The effect on any audience is to produce shrieks of laughter. Finding out that she really loves Jimmy, Bill decides to walk out on the day of the last big game. Jimmy takes to a night club and drink. He lands in a hospital. As neither one shows up for the game the coach finds Jimmy there and puts him in the game as quarterback, a job he had never studied.

There's some real football in the picture. The opposing teams were really the Trojans of the University of Southern California and the Bruins of the University of California at Los Angeles, who tied last year for the championship. They go to it hot and heavy in a battle full of excitement.

Friday

Freedom Radio (Columbia)

Own Theatre. **10.30 a.m. and 2.30 p.m.**

Cast: Clive Brook, Diana Wynyard, Ronald Squire, Bernard Miles, Morland Graham, Derek Farr, Joyce Howard, Raymond Huntley, John Penrose, H. Marion-Crawford, Reginald Beckwith, Abraham Sofaer, Clifford Evans, Gibb McLaughlin, George Hayes. **Director:** Anthony Asquith.

A group of old friends and their supporters, overcoming great difficulties and at the risk of their lives, organise Freedom Station, an outlaw radio. The picture begins with a description of the abuses and crimes of the régime which lead to the inception of the radio, and continues at top speed through a succession of thrills as the broadcasters, using every device and ingenuity, elude the wireless detectors of their enemies.

Interwoven with this story and beneath the sustained excitement is the human tale of Dr. Karl Roder, a great throat-specialist; of his wife, a famous actress; of her brother who from a decent, sensitive young art student, is later transformed by the Nazi machine into an inhuman fanatic; and of Hans and Elly, a radio mechanic and his sweetheart who suddenly find themselves caught up in a tremendous human conflict.

The film depicts the personal tragedy of the Roders, in which in spite of the great love they bear for each other they are separated. The story builds up into a terrific climax which is said to be brilliantly handled by director Asquith, who has made of the whole picture what Columbia claim to be one of the strongest dramas ever made in a British studio.

A scene from THE QUARTERBACK (Paramount) with Wayne Morris, Virginia Dale, Rod Cameron and William Frawley

Tuesday

Charter Pilot (*20th Century-Fox*)

Century Theatre. **11 a.m. and 2.30 p.m.**

Cast: Lynn Bari, Lloyd Nolan, Arleen Whelan and George Montgomery. **Director:** Otto Brower.

Lloyd Nolan, ace pilot, takes an executive post in the office to please his girl friend, Lynn Bari, who broadcasts a programme based on the thrilling adventures of the "Charter Pilot" and objects to him treating flying as a grand spree instead of a business. All goes well until Lloyd Nolan breaks his promise not to fly again. His commission takes him down to Honduras where Lynn Bari quickly follows him to keep him out of mischief. In a fight between rival air-lines, the life of Lloyd Nolan's friend, played by George Montgomery, is placed in danger when a poison gas container is put into his 'plane, replacing a vitally important oxygen tank. His radio has also been put out of action, so that he cannot be warned of his danger. Whereupon Lloyd Nolan seizes the 'plane of the saboteur and goes aloft with him, and Lynn Bari, who has previously arranged to broadcast the flight, gives a running commentary on the fight for control of the 'plane.

Hullabaloo (*M-G-M*)

Own Theatre. **11 a.m. and 2 p.m.**

Cast: Frank Morgan, Billie Burke, Virginia Grey, Dan Dailey, jun., Nydia Westman, Ann Morriss, Donald Meek, Reginald Owen. **Director:** Edwin L. Marin.

Filling the current audience demand for comedy, "Hullabaloo" not only gives Frank Morgan the fullest opportunity he has ever had as a comedian, but reveals a new angle to his many-sided talents. He does imitations of famous screen stars. As an impersonator, this new Morgan is heralded as hitting an all-time high in hilarity. His rôle being that of an ex-vaudevillian who manages to lend himself and his "one-man show" on a large radio hook-up. Billie Burke appears as his third ex-wife. Youthful romantic interest centres about a triangle, with Dan Dailey, Jun., as the object of two lovely ladies' affections, Virginia Grey, a daughter of Morgan, and Ann Morriss, who achieved note in "The Women." Reginald Owen, one of the most famous of character actors, is seen as a radio station executive.

Leni Lynn gets her first chance for a singing screen rôle as another of Morgan's daughters. Larry Nunn, whose performance in "Strike Up the Band," with Mickey Rooney and Judy Garland, won him feature billing, is seen as Morgan's young son.

Wednesday

The Mark of Zorro (*20th Century-Fox*)

Century Theatre. **11 a.m. and 2.30 p.m.**

Cast: Tyrone Power, Linda Darnell, Basil Rathbone, Gale Sondergaard, Eugene Pallette, J. Edward Bromberg, Montagne Love, Janet Beecher. **Director:** Rouben Mamoulian.

In "The Mark of Zorro" Tyrone Power has the most famous and colourful of all his screen rôles, the part which brought undying fame to the late Douglas Fairbanks. It is said that Tyrone Power gives an equally, if not more, virile portrayal of the romantic adventurer.

The story is the famous and exciting tale of the daring Robin Hood of Old California. Dashing young Diego returns from school in Spain to find that his father has been ousted from office as Alcaide of Los Angeles and everywhere there is evidence of unjust taxation, brutal oppression and sullen discontentment among the peasants. By day Diego appears as a fashionable dandy, indifferent to the hardships of his people; at night, however, he becomes the mysterious Zorro, unknown masked bandit, boldly righting the new Alcaide's wrongs, thrilling and mystifying the entire countryside and terrorising the cowardly tyrants with the jagged "Z" slashed by his gleaming sword—the mark that means Zorro has struck again!

It is the screen's most successful story filmed again, crammed with spectacular action—Tyrone Power climbing balconies, leaping over walls, holding up coaches, making fervent love, riding madly through the night, and fighting grimly realistic duels.

Lovely Linda Darnell plays the rôle of the gentle senorita who worships the fearless champion of the oppressed. Basil Rathbone appears as the scheming Esteban whose jealousy leads to a terrific duel to the death with Tyrone Power. J. Edward Bromberg has his biggest opportunity to date to display his versatile talent as the cowardly tyrant who brings such misery to the people.

NEW PRODUCT ANALYSED

DRAMA

The Tree of Liberty
Freedom Radio
Charter Pilot
The Mark of Zorro
Spellbound

COMEDY DRAMA

The Quarterback
Hullabaloo

Short Subjects (*Warner*)

Private Theatre. **11 a.m.**

The following short subjects are to be shown by Warner Bros.: "Cavalcade of Academy Awards," "White Wings," "Pet's Corner," "One for the Book," "Jeepers Creepers," "The Human Bomb," "Ceiling Epic."

Spellbound (*United Artists*)

London Pavilion. **11 a.m.**

Cast: Derek Farr, Vera Lindsay, Diana King, Winifred Davis, Hay Petrie, Frederick Leister, Marion Spencer, W. G. Fay and Felix Aylmer. **Director:** John Harlow.

Based on a novel by Robert Hugh Benson, "Spellbound," the first subject of Pyramid Amalgamated Pictures, Ltd., is a strong love story with a most unusual "triangle" theme. Derek Farr is in love with Diana King, very much against the approval of his mother (Winifred Davis), who plans that he should marry Vera Lindsay.

The sudden and unexpected death of Diana would appear to clear the way for her plans, but the memory of the dead girl is kept alive in the mind of Derek Farr through "spiritualistic" influences, working through the dominating personality of Frederick Leister, notorious medium.

A prolonged and fearful struggle for the boy's mind and soul develops. Vera Lindsay loves him with all the strength of her sincere and passionate nature. Hay Petrie, a disinterested theologian called in to help by Farr's tutor Felix Aylmer, who has had experience of Leister's power, throws himself into the struggle with desperate sincerity.

Through scenes of intense drama the issue remains in suspense whilst the boy is driven deeper and deeper through the torments of his torn soul, until his mind is at the verge of complete collapse.

Vera Lindsay then throws all the fervour of her love into the scales. Through a night of torment and struggle she wrestles with the distracted boy to save him from his impending fate, and at the end, the drama reaching to a mighty climax, her love wins.

◆

Spectacular 20th-Fox Drama

"THE MARK OF ZORRO"

Tyrone Power is once again teamed with Linda Darnell in the new 20th Century-Fox version of "The Mark of Zorro," one of the most famous and successful film stories of the silent screen, based on Johnston McCulley's best-selling novel, "The Curse of Capistrano."

This spectacular 20th Century-Fox subject has already played to record business in American key cities, and advance reports give every indication of an outstandingly successful release for Great Britain.

Twentieth-Fox have utilised to the full their tremendous resources in producing a great romantic story that provides every element of perfect screen entertainment. Lavishly produced with magnificent settings, the story, familiar to millions of filmgoers, is set against a wide and imposing canvas of early California under Spanish administration. In addition to Tyrone Power and Linda Darnell a big cast of favourites includes Basil Rathbone in the part of the villainous Esteban, which recalls his rôle in "Captain Blood," where he played the vicious menace who lived by the sword; J. Edward Bromberg, who plays the cowardly alcaide, Mayor of Los Angeles, with Gale Sondergaard as the Mayor's scheming wife; Chris-Pin Martin and Eugene Pallette.

Rouben Mamoulian, who directed "The Mark of Zorro," is well known for his expert handling of the big-scale romantic adventure subjects, and critics generally regard "The Mark of Zorro" as his best work to date. Exquisite photography, beautiful period setting, and superb production qualities give promise to exhibitors of a picture with appeal for all types of audience and with a story that is already established as one of the big screen favourites.

Arrangements for London and provincial Trade shows are now being made, and the film is set for an early British general release on March 3.

◆

EDMUND GWENN

In "Cheers for Miss Bishop"

Edmund Gwenn, British character actor, has just been signed by Richard A. Rowland Productions, Inc., for one of the important featured rôles in Rowland's first picture for United Artists release, "Cheers for Miss Bishop." The selection of Gwenn is the first casting for the picture announced since Martha Scott was signed for the top feminine rôle. Tay Garnett will direct. "Cheers for Miss Bishop" is taken from the Bess Streeter Aldrich novel and from a special treatment written by Stephen Vincent Benet, noted author.

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A SCORE OR MORE
FIRST-CLASS
and
MOST POPULAR
Music Hall Artistes
of THE DAY

Brilliant 100% Entertainment

"SAILORS DON'T CARE"

Starring
TOM CAMBLE
EDWARD RIGBY
JEAN GILLIE

A popular Topical.
Fifth Column Activities with
full Humour and a WAR-TIME
BACKGROUND

"SOMEWHERE IN ENGLAND"

Starring
HARRY KORRIS
FRANK RANDLE

Will be one of the
Biggest B.-O. Films
for 1941.

"GARRISON FOLLIES"

with
BARRY LUPINO
NANCY O'NEIL
H. F. MALTBY

Quick Firing Comedy
with R.A.F. Camp Background

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G. F. SANGER,
Editor

T. F. SCALE,
Asst. Editor

Norma Shecrer and Robert Taylor in a scene from ESCAPE, the M-G-M picture which is reviewed in this issue

"BLITZ" DAMAGE TO TWELVE KINEMAS

Important Questions at Manchester Meeting

IT was reported at the council meeting of the Manchester and Salford Bran:h of the C.E.A. that in the recent blitz on the area covered by the branch, about a dozen kinemas were damaged, about four of which would probably be closed until after the war. This, it was stated, gave rise to the problem of contractual obligations concerning film in regard to bomb damage as distinct from general war conditions.

H. Newbould presided in the enforced absence of H. D. Moorhouse.

It was decided that this matter should be referred to the association's solicitor (Norman Hart), and in the opinion of the Council such contracts were voidable, the correct procedure being that the exhibitor concerned should write to the K.R.S. giving details of the programmes they are unable to show

Neon Rentals

The question of rentals for Neon signs was raised, the problem being as to whether they should be paid in view of the fact that their use is barred under war conditions. It was decided to bring the matter before the General Council.

Managers Excepted

In reply to a question it was stated that the newly ratified war bonus with the N.A.T.K.E. had no application to managers, but only to full time working staffs.

Annual Meeting

The members fixed the annual general meeting of the Branch for January 24 at the Midland Hotel, Manchester, at 2.30 p.m.

SHEFFIELD THEATRES HIT IN RAIDS

Earlier Opening Facilities

DISCUSSION ON S.O.

As a result of a joint application, Sheffield kinemas can now open at 10 each morning. Following the air raids several theatres are still out of action, and of the central ones only the Cinema House has been functioning normally, although the Regent reopens this week. The Tivoli was badly damaged, and the Palace, managed by Len Shaw, will reopen shortly. All three in the J. F. Emery Circuit were damaged.

To meet the needs of patrons, all kinemas opened are starting earlier, and finishing soon after black-out time. One or two suburban ones are having a one-house show per night.

The question of Sunday opening will be on the minutes at a Council meeting, following written questions by Coun. Harold S. Gent, chairman, Sheffield C.E.A. There is now no Sunday opening, as the one permitted to open has suffered in the blitz. Incidentally, the manager, Mr. Len Sullivan, has been congratulated by his directors on his coolness and leadership, so helpful to the patrons, during the raid.

BRADFORD KINEMA FOR EMERY

The Regent Acquired

J. F. Emery Cinema Circuit, whose headquarters are at Manchester, has just taken over on lease the Regent, Manningham Lane, Bradford, from Regent Theatre (Bradford), Ltd., of which company P. J. Richardson is managing director.

Situated in the heart of a shopping centre, the Regent is a second-run theatre with seating accommodation for about 1,300.

Eric V. Walls, for the last six months manager of the Wicker, Sheffield, has transferred to the Regent, Bradford. He is the brother of Dennis C. Walls, general manager of the circuit, and previously held appointments at the Princess, Peterborough, and the New Palace, Nuneaton.

12 Difficult Months

TRIBUTE TO STAFFS AT CAMBERLEY

Woman Manager's Good Wishes

Congratulatory references to the magnificent manner in which the staffs of the Regal and Arcade Cinemas, Camberley, have mastered the difficulties of a worrying 12 months featured in all the speeches at the End-of-Year Staff Party held at the Regal, Camberley.

Guests of honour included W. J. May (chairman of the board), W. Fuller and party (area supervisor of Odeon No. 5 area), W. J. G. Coates (engineer, No. 5 area), together with the staffs of the two theatres, the Arcade contingent being under Miss B. Barton, the house manageress. S. J. Channing, general manager of the two houses, was host and M.C.

Proposing the toast, "The Regal and Arcade," coupled with that of Mr. May, S. J. Channing threw great credit on the work of the staffs of both theatres during a difficult 12 months. They had throughout the year maintained an air of friendliness and co-operation.

Mr. May was also full of praise for the work put in by the staffs in 1940, and added that he was pleased to hear that the theatres had always extended the fullness of their services to members of the Forces. S. J. Channing, he said, had created an enviable atmosphere of comradeship and homeliness that was appreciated to the full by local patrons.

In a brief speech of good wishes, W. Fuller referred to the recent appointment of Miss B. Barton, at a comparatively young age, to the house managerial post at the Arcade.

She was the youngest to hold such a position on the circuit, and because she had achieved such splendid results the managers of Area No. 5 had decided to make her their mascot.

During the evening a presentation was made to Mr. May and also to W. Fuller and W. J. G. Coates.

"GRAPES OF WRATH" Voted Best U.S. Film of 1940

From New York comes news that "The Grapes of Wrath," the film without a love story, has been voted the best film of 1940 by American National Board of Review. Charlie Chaplin's "The Great Dictator" came second.

The picture, which has enjoyed a great success in this country, starred Henry Fonda as Tom Joad with John Carradine as Casy the preacher, and Jane Darwell, Charley Grapewin and Russell Simpson.

NEWCASTLE TOO FAR FOR G. C. MEETING

Portsmouth's Protest

ANNUAL ELECTION OF OFFICERS

PORTSMOUTH members joined the chorus of protest against the "Cook's tour" meetings of the General Council, and it was urged that a more central venue than Newcastle should be chosen. It was reported that permission had been granted for the extension of closing hours to 10 p.m. in the Portsmouth area. Charles Clarke was re-elected chairman for the second year.

The proposition was made by PATRICK REED, and seconded by C. W. COUZENS, and in inviting Mr. Clarke again to take the chair, Coun. F. J. SPICKERNELL referred to the serious illness through which he had recently passed and expressed the hope that his health would be fully restored, so that he could give the branch a full 100 per cent. during the ensuing year.

In thanking the branch for the compliment paid him, Mr. CLARKE expressed his indebtedness to the vice-chairman (W. Elliott) for carrying on so capably during his illness and to the secretary (Arthur Daniels) for the kindness and consideration he had shown.

It had been a very grim year, Mr. Clarke added. Two of their members had been badly "blitzed," and others had had to retire from the fight owing to adverse conditions. In the fullness of time, they hoped they would get those members back with them again.

It had been a great disappointment that during the past year they had had to abandon their social activities. They had greatly missed the annual outing, and the Conference, but who knows, he went on, what may happen in the Spring? Let us hope that we shall have the outing and the Conference this year.

They had had many problems in the past year, but by united action in the branch they had been able to surmount those obstacles, and they offered their sincere thanks to Coun. Spickernell for all that he had been able to do on their behalf.

Co-operation with K.R.S.

I should like to see still closer co-operation between the renter and the exhibitor, the Chairman added. Our interests are closely bound up together, and I hope the renters will appreciate that no exhibitor is going out of the business unless he has to.

In these days—and nights—we don't show pictures as a hobby. It is our living, and we look for close co-operation from the renters, because I am perfectly certain that they cannot afford to let any one of us go out of business.

Other officers elected as follow: Vice-chairman, W. C. Elliott; treasurer, J. W. Mills; trustees, Coun. H. P. E. Mears, F. B. B. Blake and J. W. Mills; executive committee, J. W. Mills, R. Davies Beynon, A. Levison, C. W. Couzens and P. Reed; delegates, Coun. F. J. Spickernell and F. B. B. Blake.

Those Cook's Tours

Reference was made to the fact that the next meeting of the General Council was to be held at Newcastle, and the delegates both asked if the branch wanted them to travel so far North.

The CHAIRMAN remarked that some of the branches were protesting against these "Cook's tours" of the General Council.

It was felt generally that the delegates could not be expected to attend the Newcastle meeting and that the General Council should choose a more central venue.

Mears' Thanks

A letter was received from Coun. H. P. E. Mears thanking the branch for nominating him again for the Presidency of the association, and adding that he hoped to serve them in that capacity for a second year.

Report Items

The annual report stated that the number of theatres represented in the branch at the end of the year was sixty. Transport had been maintained by the Marmion Film Transport Company, and appreciation was expressed of the way difficulties had been overcome and the service maintained during the year. Reference was also made to the excellent work done by a special sub-committee under the chairmanship of R. Davies Beynon in arranging a scheme for the first-aid training of staffs throughout the city.

Correspondence with the N.A.T.K.E., it was added culminated in an interview with the Union representatives, and it had been decided to negotiate an agreement for the Portsmouth branch, with a separate agreement for the Isle of Wight, and a representative committee had been appointed to deal with the matter. Assistance had been given by the C.T.B.F. to certain local cases.

The report was adopted.

Finance

The annual accounts showed a satisfactory balance in hand, and on the motion of Mr. BLAKE, seconded by Coun. SPICKERNELL, it was decided to continue the local donations on the same basis as before £1 11s. 6d. for "A" halls, £1 1s. for "B" halls, and 10s. 6d. for "C" halls.

S.O. Contribution Unchanged

A letter was received from the Town Clerk of Portsmouth stating that the City Council had again fixed the sum of £200 as the combined contribution from all the local kinemas in respect of Sunday opening, this sum being payable in advance, and it was left to the secretary to inform the Town Clerk of the apportionment to be paid by each kinema.

Coun. SPICKERNELL raised the question as to the position of kinemas which were closed at the present time, but the CHAIRMAN pointed out that it was actually a condition of issuing the Sunday licence that the contribution should be paid in advance. If Sunday opening were applied for, the contribution was automatic, irrespective of whether the licence was taken advantage of or not.

Amended Hours

The Chief Constable (A. C. West) also wrote stating that he had decided to amend the hours for the opening of kinemas, under the Public Entertainments (Restriction) Order, as follows: Monday to Saturday inclusive—normal time of opening to 10 p.m.; Sundays—2.30 p.m. to 10 p.m.

These hours, it was added, would come into operation as and from January 6, but it was emphasised that premises must be empty by 10 p.m. in order that patrons might avail themselves of the public transport. Since September, all the entertainment houses in Portsmouth had been under a 9 o'clock curfew.

The CHAIRMAN remarked that as the days got longer they would greatly appreciate being able to remain open until 10 p.m. on Sundays, but he thought that in the majority of cases they would be able to finish their Sunday programmes by about 9.30 p.m.

Mr. ELLIOTT said they were grateful to Coun. Spickernell for helping them in regard to the matter. In arranging their programmes, they had to bear in mind that transport stopped at 10 o'clock, and they must be careful to see that their audiences were out of the theatres by that time.

Approval was given to a special announcement drawing attention to the extended hours, and it was also decided to send a letter of thanks to the Chief Constable.

Reference was made to the fact that parties of boys under training at a Naval establishment were now being entertained at local kinemas on Wednesday afternoons, and a letter was read from the responsible officer at the establishment thanking the branch for the concession made. The parties, numbering up to 25, attend in charge of a responsible rating, and arrangements are made direct between the establishment and the managements of the kinemas concerned.

Nominee Alterations

Notification was received from the General Secretary of the following changes of nominees: Alexandra Theatre, Aldershot, R. Hart, manager, in place of W. J. Flexman; County, Fleet, T. W. Grosch, manager, in place of R. Hicks; Scala, Farnborough, M. Garnett, manager, in place of T. Channing; and Ambassador, Cosham, J. Thomas, manager, in place of J. S. C. Philcox.

SNAPE CIRCUIT'S NEW OFFICES

Headquarters of the Snape circuit of kinemas have been transferred from 13, St. Ann Street to 14, John Dalton Street, Manchester.

Amongst the kinemas with which Alfred Snape (principal of the circuit) is associated are Ambassador, Pendleton, Salford; Magnet (Newton Heath) and Carlton (Clayton), Manchester; Plaza, Stockport; Sems P.H., Leigh; Ellesmere, Swinton; and the Tudor, Bramhall.

Monthly Concert at Leigh Kinema

Arrangements are being made for a Sunday concert to be given once a month at the Regal, Leigh.

Making the application on January 2, Francis Tatton, the manager and licensee, had to face a good deal of opposition, chiefly from religious bodies, on the ground that the timing of the concerts would clash with religious services. Mr. Tatton pointed out the last evening concert that he gave was far from being a success. The public wanted afternoon performances. Charities would suffer if entertainment providers gave the public something which they did not want.

Marjorie Rambeau and Joe Conti in EAST OF THE RIVER, a forthcoming Warner production

In sending you my Best Wishes for 1941, I want to take this opportunity of thanking the Exhibitors of the United Kingdom for their wonderful efforts in maintaining their theatres through the most difficult and trying times an industry has ever faced.

We in the United States have the greatest admiration for the courage and determination you have shown in the past year. I personally thank you for the support you have given my Company, and in reciprocation promise you that we will make every effort to give you even more Big Box-Office productions in the year now commencing. My personal Good Wishes to the entire British Film Industry, with the hope that 1941 will bring you Peace with Victory.

Phil Reisman

RKO RADIO PICTURES INC.

R K O
RADIO
PICTURES
RECORDED BY RCA
PHOTOPHONE SYSTEM

WISHED TO FACE THE MUSIC

Manager who Took Kinema Cash

SAID to have had an irreproachable character and to have been employed quite sixteen years at the Camberwell Palace Cinema, Denmark Hill, Charles George Henry Dickenson, aged 38, manager, East Dulwich Grove, was sentenced recently at Lambeth to six weeks imprisonment without hard labour for embezzling about £80, money of Loughboro' Players, Ltd.

Det.-Sergt. Callaghan stated that on September 17 Dickenson sustained severe leg injuries as the result of enemy action. After a fortnight in hospital he discharged himself, although far from well, and resumed his job. Unfortunately he took to drink, spending money rather recklessly, with the result that he used the takings of the kinema, and so quickly got into financial difficulties.

On Friday night he walked into Camberwell Police Station and confessed that he had been embezzling the firm's money—to the extent, he thought, of about £50.

Dickenson's employers did not wish to prosecute, but he himself wished to face the music and take his punishment.

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GAOL FOR KINEMA MANAGER

Robbed A.B.C. of £34

Gerald Gordon Dale, aged 36, former manager of the Whitehall, Rotherham, whose address was given as 9, Hollington Road, Leicester, was sent to prison for one month at the Rotherham Borough Court. He was charged with stealing £34 5s. 10d. and cigarettes valued £1 0s. 2½d. the property of the A.B.C., owners of the Whitehall.

It was stated that he failed to report for duty on December 9. It was found that the keys of the safe were missing. When a substitute set was found it was seen that the money and cigarettes were missing. He was detained at Leicester, and at Rotherham he made a voluntary statement in which he said he first came to his senses when a bomb dropped near him in London. He then went to Leicester to see his wife, who told him that the police were inquiring for him. He then gave himself up.

He said he took possession of the money because a new cashier had been appointed, and he know nothing more until he found himself in London.

Gale expressed regret and offered to refund the money.

Mr. Donald Dunn said Gale had an irreproachable character from leaving school. Before entering the kinema business he was a ship's steward and contracted cholera. He still suffered from ill-health.

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RKO-Radio Films for January

ALL TIMED FOR 11 a.m.

RKO-Radio have decided to adhere to morning Trade presentations during the days of the early black-out. All of their new screenings will be timed to start at not later than 11 a.m.

The new system, which was introduced during December, proved to be vastly successful. The Trade screening of "They Knew What They Wanted," at the Cambridge Theatre, attracted one of the largest *bona-fide* audiences of recent months, and many exhibitors expressed their appreciation of the early start.

It is anticipated that RKO-Radio will show five pictures during January, among which will be several of their most important features.

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PATHE ACQUIRES A.B.P.C. OFFICES

Manchester Change

Manchester branch of Pathé has transferred from 30, Victoria Street to the former offices of A.B.P.C. in Parsonage Chambers, Manchester.

E. L. Jennings continues as branch manager, with H. Crossley (formerly branch manager for A.B.P.C.) as salesman. Mr. Crossley had been with A.B.P.C. for 18 years, for the last eight years as branch manager. M. Cowan, who has been salesman with A.B.P.C. for the last 12 years, has terminated his engagement with the company.

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"THE GREAT DICTATOR"

Distinguished Patrons at Liverpool Premiere

Many well-known people attended the opening performance of Chaplin's "Great Dictator" at the Trocadero, Liverpool, on Monday.

Those who accepted invitations included: Lord and Lady Derby, the Lord Mayor of Liverpool, the Admiral of the port, Bishop of Liverpool (Dr. David), Town Clerk of Liverpool, and Ald. A. E. Shennan (leader of the City Council).

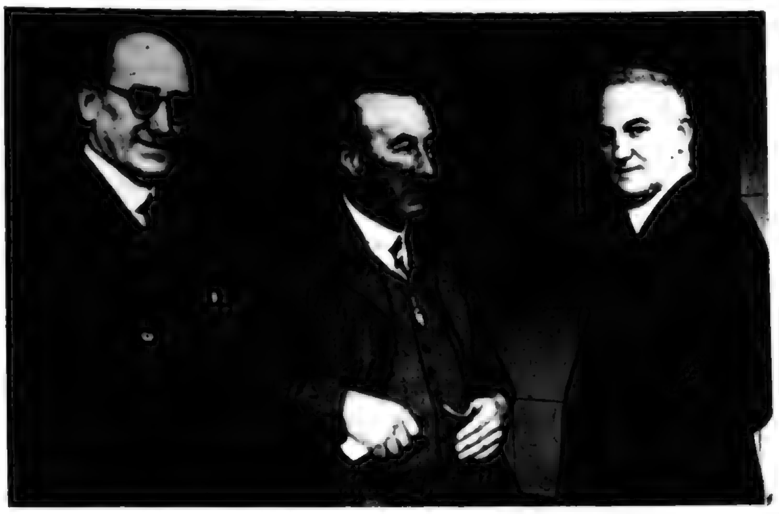
The film has been booked for a fortnight's run and will be shown four times daily, commencing at 11 a.m. Manager of the Trocadero is C. W. Lewis.

◆

A WORD IN SEASON

Now that we may expect frost, exhibitors and others who have charge of stirrup pumps should realise that it is absolutely essential that the hosepipe and also the pump itself should be drained completely of water before being left in readiness for use. Otherwise it will be found that even a small amount of water will form sufficient ice to cause a stoppage, which experience will prove, takes so long to thaw that any attempt at immediate use is futile.

H. J. Green, Provost M. Morris, Motherwell, and G. F. Green taken at the opening of their latest addition to the Green's circuit—Green's Playhouse, Wishaw, recently



KELLS KINEMA OPENED

Tributes to Branford Family

The assembly hall of the new Kells (near Whitehaven) Community and Miners' Welfare Centre was opened recently as a kinema under the control of Messrs. Branford, who own the Queen's and Gaiety, Whitehaven.

The opening ceremony was performed by Mrs. L. Clifford, M.B.E., a member of the Management Committee, who was introduced by J. Roe, the secretary. Paying tribute to the Branford family, Mrs. Clifford said she was sure they would follow the same principles as they had adopted in their kinemas in Whitehaven and give Kells audiences the best films possible.

Cheque from Mrs. Branford

Alan Branford thanked Mrs. Clifford and the Community Centre Committee for affording his mother, his brother, and himself the opportunity of catering for the people of Kells. On behalf of his mother he presented to Mrs. Clifford a cheque for 10 guineas to be used as the Committee wished.

J. Martin, miner's agent, paid a tribute to the manner in which the late Mr. Branford had helped the miners of Whitehaven and he was glad to see Mr. Branford's sons were following his example.

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FIRE WATCHERS

Liverpool Trade Meeting

Film renters in the block of property bounded by Commutation Row, London Road, Camden Street and Islington, Liverpool, on Friday held a meeting at the offices of A.B.F.D. to discuss the question of fire watchers. Other tenants were also present.

The suggestion was made that the other tenants should co-operate with the film firms and appoint watchers for the whole of the block, but this was not adopted owing to several of the outside firms already having fire watchers on their staffs.

A.B.F.D., Warners, British Lion and G.F.D., the four film companies occupying premises in the block, decided to appoint two fire watchers for their offices. The other concerns agreed that their watchers should co-operate with those appointed by the renters.

W. J. Speakman (vice-chairman, North-Western branch C.E.A.), whose office is in Commutation Row, will join in with the renters.

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Junior Operators in Manchester

C.E.A. DEFINE THEIR STATUS

T. E. Robinson, secretary of the Manchester and Salford branch, in a circular letter to exhibitors, explains that the 7½ per cent. cost of living bonus payable to employees dates from the week commencing December 30. It does not apply to employees engaged for night performances and children's matinées only. He adds:—

"It is recognised that in certain cases a third operator may not possess the necessary capabilities to do outright the work of a second operator.

"Where the exhibitor is unable to obtain the services of a qualified second operator and is obliged to offer the position to a third operator not so qualified it shall be permissible for the exhibitor and the employee mutually to agree when the full rate of wage for a second operator shall apply. Provided always: That not less than two-thirds of the rate of the second operator is paid at the commencement of the job and that the full rate is paid within nine months thereafter in any event.'

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TWO 20th-FOX REISSUES

Twentieth Century-Fox have announced that they are to reissue two popular British films, namely, "Double Alibi," the thrilling murder mystery, with Ernest Sefton, John Warwick, Paul Neville and Linden Travers heading the cast, and "Variety Hour," with a number of popular artistes from the music halls and radio. Exhibitors will find these two subjects of a most useful length and they will be available as quota.

GREEN'S OPEN AT WISHAW

The Playhouse is a 3,000-Seater

Green's Playhouse, Wishaw, a new 3,000-seater in Kirk Road, was opened on Thursday, December 19, the official ceremony being performed by Provost M. Morris, Motherwell and Wishaw.

The platform party was introduced by Charles Taylor on behalf of Messrs. Green, Mrs. Morris being presented with a magnificent bouquet by little Miss Ann Veronica Green, grandchild of the late Mrs. George Green.

Provost Morris said he was delighted to give a send off to a magnificent house of entertainment. He wished Messrs. Green and the house all prosperity and every success.

Mr. Miekle, the new manager, was then introduced, and then John Fairweather, architect of the building, on behalf of George Green, Ltd., presented the Provost with an electric clock of attractive design as a memento of the occasion. The picture programme was then proceeded with.

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NEW SCOTTISH COMPANY

Cinema and Catering

Among the new companies registered in Glasgow last week was the following:—

No. 21,584—Equipment (Cinema and Catering), Ltd., 22, Jamaica Street, Glasgow. Capital, £100 in 2,000 shares of 1s. Private company to carry on business as drapers and general warehousemen, etc. Directors—James Meiklejohn, provision and wine merchant, 22, Huntley Gardens, Glasgow, and David Robertson MacGregor, chartered accountant, 20, Evan Drive, Giffnock, Glasgow.

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REST CENTRE PLAN

Aid for Bombed Kinema Staffs

A meeting of the North Wales Section of the North Western branch C.E.A. was held at the Central Hotel, Colwyn Bay, on Monday, to discuss a suggestion made by Llew. Edwards, J.P. (chairman) and E. H. James (vice-chairman) for the provision of a rest centre for the use of members of the Trade from the Liverpool area who have suffered through bombing during the air raids on that area.

Following the meeting exhibitors were entertained to tea by Frank Kenyon (Princess, Colwyn Bay).

The Canterbury City Council are to apply to the Electricity Commissioners for approval of a scheme for the provision of an alternative electricity supply in case of raid damage to existing mains.

ANOTHER SCOTS KINEMA BURNED OUT

Oxford, Springburn, Gutted

£10,000 LOSS

A LOSS estimated to exceed £10,000 has been sustained by the Bernard Fruitin circuit as a result of the complete destruction by fire of the Oxford Picture House in Springburn, Glasgow.

The outbreak occurred early last Thursday morning and the fire had had a firm hold before it was discovered, and although eight fire engines and auxiliary fire service apparatus fought the blaze for hours nothing could be done to save the building. The roof fell in and the interior was burned out, only the bare walls being left standing.

It was only last week that the Ritz at Camelon, Falkirk, which cost £12,000, was also gutted by fire.

E. H. Bostock Leaves £57,000

Estate valued at £57,899 was left by the late E. H. Bostock, who died recently in Glasgow. Many legacies are left to charitable institutions in Glasgow, also to the Brinsworth Home for Variety and Circus Artistes, the Showmen's Guild, and the W. F. Frame Memorial Fund.

Lodge Anima

A very encouraging attendance was present at the new Master's first regular meeting held in the Masonic Halls last Friday afternoon when the First Degree Ceremony was conferred in a very able and efficient manner by Brother David McCulloch, S.D., and other office bearers.

During the meeting the Master made an appeal to the members to support the film entertainment sponsored by the Lodge to be held at the Kelvin on Friday afternoon in aid of the Glasgow Masonic War Hospitals Fund.

There was also put forward a motion for consideration of the members at the next meeting that the entry and other fees be reduced and that the Lodge change its day of meeting from a Friday to Wednesday.

Stars at Cinema Club

Members are reminded that the usual January luncheon takes place in Craig's Rhul Restaurant on Friday first at one o'clock sharp. As is the usual custom, this luncheon is the Pantomime Stars' Luncheon, and President Simmons has been able to ensure that a goodly number of stars at present in Glasgow will be present.

Acceptances have been received from all the leading artistes, including Evelyn Laye, Harry Gordon, etc. This is generally a popular luncheon, and the President hopes and expects that members will turn out in big numbers to welcome our visitors.

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"Pastor Hall"

CIVIC PREVIEW AT SWINDON

The Mayor of Swindon, Councillors, local clergy and other influential notabilities of the town attended a special preview of British Lion's "Pastor Hall" at the Empire Theatre, Swindon, on Thursday, prior to next week's engagement at this theatre.

All were loud in praise of the film, and the local Press, in reporting the event and giving a special article in eulogy of the picture, is also emphasising the Mayor's comments that "Pastor Hall" is a film which all should see.

British Lion generally release "Pastor Hall" on January 20.

At every pre-release situation the film has played to date, abnormal business has resulted.

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SUNDAY CONCERT LICENCE REFUSED

Being of the opinion that the application was a matter which should be dealt with by the justices at the Brewster Sessions, Stockport magistrates have declined to grant a licence for the holding of Sunday concerts at the Ritz, Stockport.

Announcing the adjourned decision of the magistrates, the chairman said the practice of that court had been only to grant permits for Sunday concerts in a kinema or theatre when the application had been made for a particular Sunday evening and when the proceeds were to be granted to charitable purposes.

A scene from CAPTAIN CAUTION, the United Artists' release featuring Victor Mature and Louise Platt

"BOOM TOWN"

Clark Gable and Claudette Colbert in a scene from BOOM TOWN, one of the biggest of the M-G-M offerings during 1941. The British presentations are now being arranged. It has been enthusiastically received in the States

ALL-STAR CAST

The cast of BOOM TOWN contains a host of box-office attractions headed by Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr, Frank Morgan, Lionel Atwill, Sara Haden. Jack Conway directed

Raymond Massey in SANTA FE TRAIL, forthcoming Warner offering

Manchester News

TESTING PUBLIC RESPONSE TO MORNING SHOWS

"The Great Dictator" Experiment

This week (commencing January 6), Manchester exhibitors will have a good opportunity to test what demand there is for morning shows, as the Gaiety and Gaumont theatres, where "The Great Dictator" is the attraction, have timed performances to commence at 10.30 a.m.

There has been excellent patronage at the morning pantomime shows at the Palace and Opera House.

Market Street and the New Oxford kinemas, which make a practice of opening at 11.15 a.m., report fairly good attendances at morning shows, but doubt if there is any justification for an earlier opening hour. Any advantage by way of earlier opening is, of course, offset by the loss of patronage from a relatively early evening hour.

Emery Circuit Decision

Market Street and Oxford Street kinemas (Emery circuit), Manchester, are now holding regular morning shows, commencing at 11 a.m.

New 20th-Fox Address in Deansgate

The Manchester address of 20th Century-Fox has been changed and is now: Royal London House (fourth floor), 196, Deansgate, Manchester, 3. Telephone Blackfriars 7445/6.

The telephone number, however, is only temporary and as soon as conditions permit a permanent one will be announced.

R. Sutton Dawes would like to take this opportunity of expressing his appreciation and grateful thanks to Mr. Ogden, through whose courtesy and help in difficult circumstances these arrangements were made possible.

Manchester and Salford Film Society

The Manchester and Salford Film Society have decided that they will be unable to resume their activities next Spring, but the Manchester and Salford Film Institute will continue a highly successful season for another three months.

Subscriptions have been raised to 6s. for three shows.

Gaiety Stage Play Application

Manchester Watch Committee has refused an application for a licence for the public performance of stage plays at the Gaiety Theatre, Manchester, as the applicant was not the actual responsible manager.

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"FREEDOM RADIO"

Columbia Retains Title

Columbia Pictures Corporation announces that, after all, it has been decided to retain the title of "Freedom Radio," the forthcoming Two Cities production, starring Clive Brook and Diana Wynyard.

This statement cancels the previous announcement that the picture had been retitled "This Be Treason."

NAMES in the NEWS

Sydney's New Post—Acton Presentation—Raphael at Harrow—Walls Goes to Bradford

Arthur Sydney has been appointed manager of the Liverpool branch of British Lion Film to succeed J. Goddard. For 11½ years Mr. Sydney represented A.B.P.C. (Distribution) in Liverpool.

On leaving the Odeon, Acton, to join the R.A.O.C. this week, **George Hempenstall**, the popular Irish chief of staff, received a presentation case containing a cigarette case and lighter from the hands of Jack Goulding, the manager, on behalf of the staff.

George was so surprised at receiving the gift on staff parade, that all he could say was, "Wili, by th' Eternal Man."

Among those who sustained serious injury while engaged in fire-fighting during the recent air blitz over Manchester was **Arthur Smithson**, son of ex-Ald. C. Smithson. He was formerly projectionist at the Burnley Palace Theatre.

H. A. Class, who has been in charge of the ad. sales and Press publicity department of the Manchester branch of Paramount Film Service for the last ten years, has transferred to the sales staff of the branch. He is operating on the territory formerly worked by J. L. Thornley, Jun., who recently joined H.M. Forces. Mr. Class has been with Paramount 24 years, starting at the Liverpool branch under the managership of H. Nisbet.

Congratulations to Mr. and Mrs. **Wyndham Lewis** on the birth of a son and heir—their first. Before assuming the management of the Swiss Cottage Odeon, Wyndham Lewis was in charge of the company's halls at Gloucester and Llandudno and patrons in those districts will remember his bride as Eira Wynne, the popular vocalist. Mother and baby are making fine progress.

G. W. R. Gray, who has been appointed manager of the Majestic, West Hartlepool, was for 15 years manager of the Northern Cinema, West Hartlepool, of which he was also on the Board of Directors. He retired two years ago and returns to the Industry as a War Service.

Harold J. W. Raphael has taken over the management of the Dominion, Harrow, in succession to S. M. McQuade, who has gone to Leicester. He has been with A.B.C., proprietors of the Dominion, since July, doing relief work in North-West London. Mr. Raphael has had considerable and varied experience of kinema work in the Empire. In 1927 he was with Hoyts of Sydney, doing exploitation work in the big Australian cities and three years later he went to South Africa to join Original Kinemas, Ltd., of Johannesburg, in a managerial capacity. He comes to Harrow from the Lido, Golders Green.

The staff of the Forum, West Hartlepool, presented as a Christmas gift an eight-day clock and a set of dress studs to their manager, **G. H. Barker**. At the Majestic, the staff presented **G. W. R. Gray**, the manager, with a set of cuff links and studs as a Christmas present.

A. C. Harris has resigned the management of the Stoll, Newcastle. His place has been taken by **A. Blake**, who has been on the staff of the theatre for over 21 years. For many years Mr. Blake was stage manager at the Stoll when it was the Tyne Theatre.

Clifford Phillips, who for the past ten years has been in charge of the Victoria (Union), at Portsmouth, has been appointed manager of the Broadway at Southampton. He started in the business some 20 years ago at Hull, where he was proprietor of a kine-variety house. Before going to Portsmouth he was at Oxford managing the Electra for four years.

H. J. Excell, manager of Odeon's Plaza at Southampton, has joined the R.A.F. This seems to be a habit with Odeon managers at Southampton, for Excell has followed three successive managers of the Regal into the junior service. Since he went to Southampton from Brighton four years ago, Excell has in turn managed the Rialto, Regal and Plaza.

Eric V. Walls has taken over the management of the Regent, Bradford, recently acquired by the J. F. Emery circuit. He comes to Bradford from the Wicker P.H., Sheffield.

Gainsboro' Gross Profit of £8,426

MARK OSTRER IS OPTIMISTIC

Production Difficulties

AN improvement in the affairs of Gainsborough Pictures (1928), Ltd. was anticipated during the current year by Mark Ostrer, the chairman. The accounts for the past year showed a trading profit of £8,426 and a net profit of £781. The adverse balance now stands at £136,225. Difficulties under which the production of films is carried on in war time were also described.

Presiding at the twelfth annual meeting of the company, the Chairman reminded shareholders that at the last meeting he reported negotiations had been successfully concluded for leasing our studios to a producing concern, and our technical and administrative staffs had been preserved as a team by having been employed by that company. This arrangement continued during the whole of the year under review and is still in force, but owing to the changed conditions under which we have been forced to work certain modifications had been made in the leasing arrangement. Nevertheless, this arrangement continues to provide a satisfactory source of income.

No Financial Interest in Production

The directors have continued to pursue the policy which led them to withdraw their financial participation in the production of films. There were, however, under contract to the company a limited number of artistes and directors whose skill, popularity and repute are considered to be of the foremost in the profession, and this has always been necessary in order to maintain the high prestige your company enjoys.

Studio Difficulties

The uncertainty which prevailed at the outbreak of the war, as to whether production could be carried on, resulted in schedules being upset, and this unfortunately involved the company in certain losses, the whole of which have been provided for in the accounts. It is hoped in the present year it will be possible to avoid losses of this kind, added Mr. Ostrer. In this connection the company depends upon continuity of production at the studios, which in present conditions cannot, of course, be guaranteed.

Their studios have been damaged and arrangements were made for alternative accommodation upon favourable terms at Shepherd's Bush. Here there are first-rate facilities for protection from air raids and, in spite of many difficulties, the feat of keeping production going through the blitzkrieg has so far been achieved.

There had again been a considerable reduction in the floating assets, including film rights and stories. A number of these, which formed part of the amount carried forward last year, were disposed of without loss during the period.

Improvement Foreseen

In these times of severe difficulty and maximum uncertainty it was felt their present policy is more than ever correct. The directors confidently anticipate, provided there were no occurrences beyond their control, the present year's results should show an improvement.

In conclusion, Mr. Ostrer thanked the staff employed at the studio for carrying on under such difficult and trying conditions.

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UNITED PICTURE THEATRES, LTD.

GROSS PROFIT OF £12,117 FOR 1939

A GROSS PROFIT FOR THE YEAR 1939 OF £12,117, PLUS £308 TAX ACCOUNT, IS ANNOUNCED BY UNITED PICTURE THEATRES, AS AGAINST £14,061 THE PREVIOUS YEAR.

After charging amortisation, depreciation and income-tax, also debenture and mortgage interest, net loss was £27,562 (loss £27,258), making, with £466,935 debit brought in, a debit balance of £494,497.

Norman Loudon, Chairman of Sound City (Films) Ltd., who reports net profit of £16,557

SOUND CITY PROFIT OF £16,557

Debit Forward at £119,165

A NET PROFIT OF £16,587 WAS MADE BY SOUND CITY (FILMS), LTD., DURING THE PAST YEAR, LEAVING A DEBIT CARRIED FORWARD OF £119,165, AS AGAINST £147,209 BROUGHT FORWARD.

The report shows profit to May 31, after depreciation, £23,388, less interest on debentures and loans of £6,263 (£6,350); directors' fees, £538 (£991), leaving profit £16,587. (Loss, £37,494, plus writings-off, £96,737, making £134,231). Debit brought forward £147,209, further debits to May 31, N.D.C. in respect of profit for two months to May 31, 1937, £159; part of premiums paid by company on policies for redemption of debenture loan and lost on surrender of policies, £5,852, making £153,220. Deduct reserves out of profits of 1935-36 and 1936-37 for redemption of debenture now written back, £11,521, tax reserve not now required, £5,947 and profit to May 31, £16,587, leaving debit forward £119,165.

The meeting took place at Sound City, Shepperton, on December 30.

◆

TUSSAUDS WILL CARRY ON

Fewer Attendances and War Damage Affect Receipts

NOTWITHSTANDING THE EXTENSIVE DAMAGE SUFFERED BY THE COMPANY'S PROPERTIES AS THE RESULT OF ENEMY ACTION AND THE GREAT LESSENING OF ATTENDANCES, MADAME TUSSAUD'S WILL CARRY ON AS LONG AS POSSIBLE.

This statement was made by the chairman (Col. Sir Thomas Polson) at the annual meeting on Tuesday, who also said that negotiations with the bankers were in progress for the provision of further funds.

In the report and accounts, gross profit for the year is shown at £5,060, with a net loss of £8,978. With provision for income tax of £5,260, there is a debit balance of £3,713.

Special attention was directed to the figure at which the principal asset, freehold land and building, stood in the accounts—£439,559—and the chairman asked them to view this in the light of the damage caused to the property, and the possible compensation that might be recovered.

Company News

NEW PRIVATE REGISTRATIONS

Blair Agencies, Ltd.—Registered in Edinburgh December 24. Capital, £500 in 500 shares of £1 each. Kinematograph exhibitors' agency, etc. The subscribers are: John J. Coupar, Ramornie, Jessie Street, Blairgowrie, master painter; Wm. Inverarity, 24, Allan Street, Blairgowrie, chartered accountant. Qualification: 10 shares. Registered office: 24, Allan Street, Blairgowrie.

Balmoral Hall Co., Ltd.—Registered in Edinburgh December 23. Capital, £1,000 in 1,000 ordinary shares of £1 each. Objects: To acquire from the Balmoral Hall Company, of 143, Gray Street, Aberdeen, the business of entertainment, recreation and amusement proprietors. The directors are: Alex P. Glass, 375, Holburn Street, Aberdeen, spirit merchant; Alex. J. Berry, 18, Albury Road, Aberdeen, shoemaker; Alexander P. Glass, jun., 375, Holburn Street, Aberdeen, spirit merchant; Charles W. Glass, 78, Ridgeview Road, Whetstone, London, N., civil engineer. Qualification: 100 ordinary shares. Registered office: 18, Bon Accord Crescent, Aberdeen.

MORTGAGES AND CHARGES

Pascal Film Productions, Ltd., 115, Chancery Lane, W.C.2.—(a) Charge dated November 23, 1940 to secure £5,000 on all moneys due or to become due to the company under an agreement dated February 23, 1940, relating to the film "Major Barbara." Holder: George Bernard Shaw, 4, Whitehall Court, S.W.1. (b) Charge dated November 23, 1940, to secure £10,000 on the copyright in and the negative and positive copies of the film to be produced and entitled "Major Barbara" and the proceeds of exploitation thereof, moneys payable under and the benefit of agreements with distributors, guarantors and others in respect of the said film, and policies of insurance. Holder: G. Pascal, The Old Barn, Denham, Middlesex. (c) Agreement of same date to secure £5,000, charged as above (b). Holder: S. Gestetner and others.

Cesar Romero and Sheila Ryan in THE GAY CABALLERO (20th Century-Fox), which will be shown next week

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Before I Hang (Columbia)—American.	62 min. (A)	Boris Karloff, Evelyn Keyes, Bruce Bennett.	Grand Guignol thriller with a pseudo-scientific background. Story far-fetched, but star's performance convincing and detail showmanlike.	**Good star thriller for the masses. Not for youngsters.**
Escape (M-G-M)—American.	104 min. (U)	Norma Shearer, Robert Taylor, Conrad Veidt.	Melodrama of mother love, filial devotion and tender romantic sacrifice, unfolded in Germany under the grim, relentless shadow of the Gestapo. Story powerful yet moving, acting eloquent, feminine angle terrific, and climax unforgettable.	**Outstanding general booking. Should not harm youngsters.**
***Man at the Gate, The** (General F.D.)—British.	48 min. (U)	Mary Jerrold, Wilfrid Lawson, William Freshman.	Drama of seafaring life with spiritual implications. Story concise, acting sincere, and detail authentic.	**Out-of-the-rut support, particularly for family halls. Safe for children.**
Nobody's Children (Columbia)—American.	64 min. (U)	Edith Fellows, Billy Lee, Walter White, Jr.	Sentimental drama with an orphanage background. Acting natural, atmosphere authentic, and sentiment strong in feminine appeal.	**Handy programmer particularly for family halls. Nothing to harm youngsters.**
Seven Sinners (Gen. F.D. Universal)—American.	85 min. (A)	Marlene Dietrich, John Wayne, Mischa Auer.	Romantic melodrama with a South Sea Island background. Story colourful, star's performance glamorous, support virile, comedy crisp, numbers tuneful and climax smashing.	**Excellent popular booking. Hardly suitable for youngsters.**
So You Won't Talk (Columbia)—American.	67 min. (U)	Joe E. Brown, Frances Robinson, Vivienne Osborne.	Fast moving gangster comedy with amusing dual rôle for star	**Good popular booking. Suitable for juveniles.**

*** A British Film**

REVIEWS FOR SHOWMEN

Escape

M-G-M. American (U). Directed by Mervyn LeRoy. Featuring Norma Shearer, Robert Taylor and Conrad Veidt. 9,341 *feet. Release not fixed.*

MELODRAMA of mother-love, filial devotion and tender romantic sacrifice, unfolded in Germany under the grim, relentless shadow of the Gestapo. The play is, in many respects, a companion picture to "The Mortal Storm" and "Pastor Hall," but familiar as much of its anti-Nazi propaganda is, it is no mere carbon copy of previous dramatic documentaries. It has originality of approach, sustained emotional urge and, above all, terrific suspense.

In short, it is competent to stand on its own feet. Robert Taylor, Norma Shearer and, in a smaller measure, Nazimova, sensational veteran of the silent screen, and Conrad Veidt share the acting honours. Subtle or aggressive, according to the dictates of their rôles, they wrap the story's stern message in powerful human drama.

Seldom, if ever, has a screen play or, for that matter, any other presented the tender relationships of mother and son, and man and woman, in such poignant, yet moving, circumstances. Never has there been a more scathing indictment of Nazi tyranny. Star and title values—the film is adapted from a best-seller—consolidate its undeniable and compelling feminine and box-office appeal. Outstanding general booking.

Story.—Emmy Ritter, an internationally famous actress, goes to her native Germany to transact personal business. She does not return, and her American-born son, Mark Preysing, visits Germany to find her. Meanwhile, she has been arrested by the Gestapo for treason—her offence is technical—convicted and sentenced to be executed.

Mark can get little satisfaction from the suspicious authorities, but chance brings him in contact with Dr. Ditten, medical officer at the concentration camp where Emmy is awaiting death. He is sympathetic, and Emmy is given a drug and smuggled out of prison, presumably dead. She is taken by Mark to the home of the Countess von Treck, American-born widow of a high official. Previously Mark and the Countess had met and found much in common. Subsequently they fall in love, but Mark has a rival in General Kurt von Kolb. Finally, the Countess sacrifices her own happiness and the General's life so that Mark and his mother can reach safety.

Acting.—Robert Taylor has the biggest part as Mark Preysing, and he carries it off with distinction. He focusses the many façets of the plot in clear perspective. Norma Shearer is a dignified, yet human, Countess; Conrad Veidt looks and acts the part of General Kurt von Kolb, and Nazimova also contributes an accurate cameo as Emmy Ritter. Philip Dorn as Dr. Ditten heads a shrewdly chosen supporting cast.

Production.—Immediate history has taken much of the sting out of the many illustrations of Nazi terrorism, but although the play comes in this political category it circumvents the obvious by putting plot before propaganda. It is first and foremost a story of maternal love, filial devotion and sacrificial romanticism. From the moment Emmy Ritter is smuggled out of the concentration camp in Monte Cristo fashion the tension is terrific.

Lastly, there are the picture's prodigious selling angles. It can't fail in the box-office sense with such a terrific cast and such a magnetic title.

Points of Appeal.—Moving, pungent, thought-provoking story, powerful and moving dramatic highlights, convincing background, irresistible feminine angle, suspenseful twists, great title and even greater cast.

Seven Sinners

General F.D. (Universal). American (A). Directed by Tay Garnett. Featuring Marlene Dietrich, John Wayne and Mischa Auer. 7,810 *feet. Release not fixed.*

ROMANTIC melodrama, with a South Sea Island background, telling of a glamorous café singer who trades in love yet, ironically enough, is honour bound to surrender the real thing when she discovers it. The tale is as old as time, but is imperishable. Anyway, what it lacks in originality it more than makes up for in punch and stellar personality.

The rough-house grand finale alone is worth the money, to say nothing of Marlene Dietrich's gay seductiveness, John Wayne's healthy he-man personality, Billy Gilbert's and Mischa Auer's inimitable comedy, the colourful settings and the tuneful songs, both old and new.

"A rill mill" for the ninepennies. Excellent popular booking, a film with full box-office equipment

Story.—Bijou, a café singer, means trouble wherever she goes. She is deported from Boni-Nomba, a tropical American naval station, but returns when a new governor is appointed. Little Ned, a tough ex-sailor, and Sasha, a light-fingered magician, are her loyal companions. On her arrival, she goes to work in the Seven Sinners café.

Bruce Whitney, a young naval officer, falls in love with her and she reciprocates. Antro, unscrupulous owner of the Seven Sinners, is Whitney's rival. Eventually Bijou realises she will ruin Whitney's career if she marries him. She accepts the inevitable, but before she leaves the station she helps Whitney give Antro what's coming to him.

Acting.—Marlene Dietrich is perfectly cast as Bijou. Her glamour and versatility absolutely fit the part, and her roguish sense of humour puts a final polish on her performance.

John Wayne is every inch the true-blue hero as Whitney, and Oscar Homolka is effectively sinister as Antro. Brokerick Crawford literally puts punch into his portrayal as Little Ned. Mischa Auer as Sasha and Billy Gilbert as the café manager cleverly built up the neat comedy relief.

Production.—The picture takes a little time to warm up—there is delay in establishing character—but when it does it hits with both hands. Its rough-stuff and its slapstick are grand. Sandwiched between the blows are tuneful numbers, healthy sentiment, and other appropriate and effective incidentals.

But with all its wallop and its roistering humour it jealously guards feminine appeal. The climax, we repeat, is the most marvellous rough-house in the history of the screen. Star and title values redouble the obvious box-office good thing. Moreover, its mood is just the thing.

Points of Appeal.—Rousing plot, irresistible comedy asides, glamorous performance by Marlene Dietrich, eager and robust support, colourful staging, tuneful numbers, marvellous climax, and obvious star and title values.

Nobody's Children

Columbia. American (U). Directed by Charles Barton. Featuring Edith Fellows, Billy Lee and Walter White, Junr. 5,716 *feet. Release not fixed.*

SENTIMENTAL drama, describing the unhappy and happy lot of the orphan. Every known tear-jerking device is exploited by the popular adolescent and adult players, as well as the script writers and director, and the result is an entertainment of proven feminine appeal. The atmosphere and detail, incidentally, bear the stamp of authenticity. Handy programmer, particularly for family halls.

Story.—Pat, a young cripple, and Tommy, her small brother, are the inmates of an orphanage. A broadcast leads to Tommy being adopted against his will—he does not want to leave Pat—but later Pat, too, finds a home. Subsequently, Tommy misbehaves so that he can be sent back to the orphanage. Meanwhile, Pat is operated upon by a famous surgeon. The operation fails, but Pat's faith ultimately brings about her cure. Following this her "parents" adopt Tommy.

Acting.—Edith Fellows is an appealing Pat, Billy Lee is a natural Tommy, Lois Wilson is an understanding orphanage assistant and Walter White, Junr., does his stuff as a radio announcer. The support is equally convincing.

Production.—The picture obviously has a greater publicity and exploitation value in America than here—Walter White, Junr., a radio announcer, apparently is placing orphans in good homes—but no matter, the story has no difficulty in standing on its own feet. Its strength is its humanity, its gentle pathos, its kindly sentiment. It is a parable as well as a tear-jerker.

Points of Appeal.—Human story, natural acting, strong feminine angle, good title, cast values and feminine angle.

The Man at the Gate

General F.D. British (U). Directed by Norman Walker. Featuring Wilfrid Lawson, Mary Jerrold and William Freshman. 4,302 *feet. Release not fixed.*

DRAMA of seafaring life, telling of a wife and mother who loses faith when the sea takes heavy toll of her family, but regains it while listening to a quotation from Miss Haskins' poem, "The Man at the Gate," during the King's Christmas broadcast of 1939. Tradition as well as religion is a powerful plank in the story structure, and the two reinforced by sincere acting and direction and authentic atmosphere, support an unusual, if occasionally gloomy, screen play. Out of the rut support, particularly for family halls.

Story.—Mrs. Foley, wife of Henry Foley, head of a long line of fisherfolk, is determined that George, her only remaining son, shall not risk the hazards of the sea. George marries Ruth, a local girl, and sets up in business in a small shop; his father retires and grows cabbages. When the war breaks out George joins the Navy as a wireless operator.

His decision causes his mother to lose faith in God. She drifts further when George is reported missing, and Henry finds himself duty bound to play his part in a war at sea. However, she listens to the King's Christmas broadcast and finds solace in a quotation from Miss Haskins' poem, "The Man at the Gate." Following this, George is reported safe.

Acting.—Mary Jerrold acts with feeling as Mrs. Foley, and Wilfrid Lawson, William Freshman and Kathleen O'Regan are fully alive to their responsibilities in support.

Production.—The spiritual aspect of the play is given stronger emphasis than its tribute to England's fine sea tradition, but despite its one-sidedness it, nevertheless, strikes a fairly satisfactory balance between religious propaganda and popular drama. Moreover, much of its domestic and war detail, is topical. Lastly, it has a good title and, equally important, brevity.

Points of Appeal.—Strong, yet sympathetic story, sincere acting, good atmosphere, concise treatment, good cast, and star and title values.

So You Won't Talk

Columbia. American (U). Directed by Edward Sedgwick. Featuring Joe E. Brown, Frances Robinson and Vivienne Osborne. 6,105 *feet. Release not fixed.*

JOE E. BROWN has a dual rôle in this gangster comedy and makes the most of it. It is a story of mistaken identity brightly developed and full of good gags. Action is fast and it should do extremely well at popular halls, for the star is seen to his best advantage.

Story.—Augustus Holt, a newspaper book reviewer, is fired. His girl friend, Lucy, urges him to write novels, and get rid of his beard and moustache. When he is at the barber's news comes through that a gang leader, Brute Hanson, has been released from prison, and when Holt's hirsute adornment is taken off he looks exactly like the gangster. He is kidnapped by Brute's bodyguard and girl friend, Maxie, who believes he is actually Brute who has gone "stir crazy." He escapes, and meanwhile the real gangster turns up.

Lucy persuades Holt to write a book about Brute and urges him to go and interview the girl again, posing as her boy friend. This leads Holt into no end of trouble. Finally he is discovered by Brute, who makes himself up to resemble the novelist. Complications ensue, but finally Holt hands the gang over to the police.

Acting.—Joe E. Brown puts over his usual simpleton act as Holt, but varies it well with his tight-lipped portrayal of the gangster. Frances Robinson is quite good as Lucy, and Vivienne Osborne is sprightly as the gangster's moll. Tom Dugan and Dick Wessel are well in character as two toughs.

Production.—Although there are many complications, the development is kept quite clear and the picture works up amusingly, after a slow start, to a satisfactory climax. Dialogue is quite good and double photography excellent.

The meeting of the shy novelist and the gangster is made the most of, and the final scene has good surprise value.

Points of Appeal.—Star in dual rôle, quick action, and surprise twists in gangster comedy.

Before I Hang

Columbia. American (A). Directed by Nick Grinde. Featuring Boris Karloff, Evelyn Keyes and Bruce Bennett. 5,582 *feet. Release not fixed.*

GRAND Guignol thriller with a pseudo-scientific background concerning a scientist who, while searching for the secret of immortality, gets mixed up in his experiments and finds himself responsible for a veritable homicidal holiday. The plot is sheer hokum, but fantastic and grim as it is, it nevertheless provides the star with a characteristic and generous rôle. He seizes his chances, and so do the supporting players. Polished staging gives additional support to the sensational illusion. Good star thriller for the masses.

Story.—John Garth, a scientist, kills an aged man while trying to discover the secret of everlasting life. His mercy killing results in him being sentenced to death. While in prison he continues his experiments. Human blood is needed for his serum and a murderer's is employed.

Later, Garth is reprieved. He uses the serum on himself, but in recapturing some of his youth he at the same time inherits the homicidal tendencies of the murderer. Garth kills four people before he is himself shot. His death is accepted as a contribution to science.

Acting.—Boris Karloff takes himself seriously as Garth, and his sincere acting helps to cloak much of the incredibility of the plot. Evelyn Keyes, Bruce Bennett, Edward Van Sloan and Pedro de Cordoba, too, contribute their share in direct support.

Production.—The direction and presentation, like the acting, lend valuable production polish. This veneer in turn gives conviction to many of the homicidal thrills. Add star values and the result is a sound box-office proposition for the industrial element as well as a good shocker.

Points of Appeal.—Thrilling, if incredible, story; showmanlike and conscientious treatment, exciting climax, very good title, popular cast and big star values.

SHORTS OF THE WEEK REVIEWED

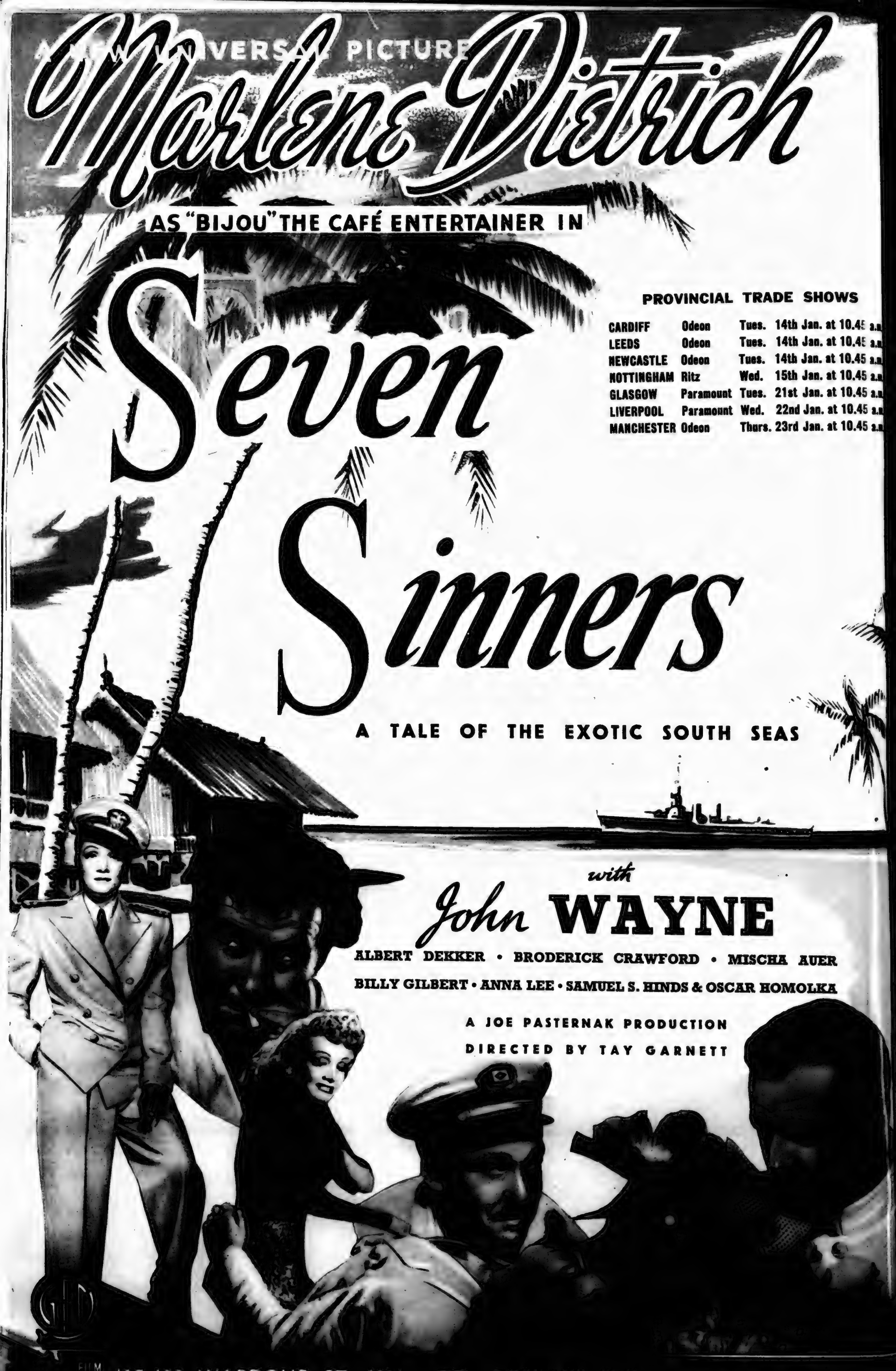
COLUMBIA

FROM NURSE TO WORSE. American (U). Featuring the Three Stooges. Two reels. Release not fixed.—Knockabout comedy, describing the efforts of nit-wits to cash in an an insurance policy. Humour somewhat rough and ready. Fill-up for industrial element.

PLEASED TO MITT YOU. American (U). Two reels. Release not fixed.—Pugilistic slapstick comedy, with domestic and knockabout asides. Teamwork hearty, but humour exuberant rather than clever Fair fill-up for industrial spots.

GEN. F.D. UNIVERSAL

GOING PLACES, No. 83. *American (U).* 848 *feet. Release not fixed.*—Magazine short, the highlight of which is an itinerary of Arizona, baby state of U.S.A. Treatment comprehensive, commentary smooth, and informative, and photography good. Good general fill-up.



A UNIVERSAL PICTURE

Marlene Dietrich

AS "BIJOU" THE CAFÉ ENTERTAINER IN

Seven Sinners

A TALE OF THE EXOTIC SOUTH SEAS

PROVINCIAL TRADE SHOWS

CARDIFF	Odeon	Tues.	14th Jan. at 10.45 a.
LEEDS	Odeon	Tues.	14th Jan. at 10.45 a.
NEWCASTLE	Odeon	Tues.	14th Jan. at 10.45 a.
NOTTINGHAM	Ritz	Wed.	15th Jan. at 10.45 a.
GLASGOW	Paramount	Tues.	21st Jan. at 10.45 a.
LIVERPOOL	Paramount	Wed.	22nd Jan. at 10.45 a.
MANCHESTER	Odeon	Thurs.	23rd Jan. at 10.45 a.

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RELEASED APRIL 28th

DEANNA'S GREATEST

Expectations aroused by the preliminary news of the success of SPRING PARADE in the States have been fulfilled by the reception of Deanna Durbin's latest subject in this country. It will be released by General Films on March 24

MARLENE DIETRICH AT HER BEST

The overwhelming success of the new Dietrich in "Destry Rides Again" is likely to be repeated in her latest Universal feature, SEVEN SINNERS, in which she is partnered by John Wayne

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★ Ralph Richardson
★ Max Miller
★ Gordon Harker
★ Edmund Gwenn
"FRIDAY THE 13th"
★ Jessie Matthews
★ Sonnie Hale
★ Alfred Drayton
★ Robertson Hare
★ Frank Lawton
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X

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SPITFIRES
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The foyer display at the Palladium, Blackpool, arranged by W. S. Wain in aid of his Spitfire effort. On page 5 there appears a letter from Mr. Wain urging the Trade to establish a fund for the provision of a Trade Spitfire

Bridlington See-Saws on Sunday Films

REFUSAL ACTION HELD IN SUSPENSE

Military Pressure

Bridlington Town Council has reversed a decision of its General Purposes Committee that no action be taken on the Sunday opening of kinemas, following the receipt of a further letter on the question.

The Mayor (Ald. T. D. Fenby) stated that the General Purposes Committee had received a letter asking the Council to apply for a draft Order from the Secretary of State.

The application was made on behalf of the military authorities, and from the same source a further letter had been received. The second letter renewed the application and stressed the point that members of the Forces who visited Bridlington desired kinemas to be open on Sunday, this being more desirable than the men spending their time at street corners.

Coun. Newby urged that in view of the second letter he thought they should go into the matter again, and after further debate it was decided to appoint a sub-committee to interview interested partners.

SOUTHPORT AND THE S.O. PRINCIPLE

Magistrates' Plea to Trade

Sanction has been given by the Southport justices for Sunday afternoon concerts during the period up to April 27 at the Palladium, Scala and Garrick theatres, Southport.

The whole question of Sunday entertainments will come under review at the annual licensing sessions.

The chairman of the bench (Ald. C. Aveling) expressed the hope that licence holders would bear in mind the summer period and not ask for licences for all the Sundays in the year. Regard should also be paid to the fact that in the present conditions many people had put aside principles which they had held for years.

"S.O. WILL HAVE TO BE WATCHED"

Clash with Church Services Deprecated

When F. Tatton, manager of the Regal (A.B.C.), Leigh, Lancs, applied, on January 2, for permission to hold two Sunday concerts on February 9 and February 23, on behalf of War Comforts Funds, Ald. Sir Harry Speakman, presiding magistrate, pointed out that the shows would clash with church services.

Sir Harry asked if he had ever thought of holding these concerts during the week, but Mr. Tatton replied that this would interfere with his kinema business.

Announcing that the application would be granted, the presiding magistrate said these things would have to be watched. He wished it to be understood that in normal times they would not be disposed to grant permission for entertainment which clashed with church services.

ROCHDALE REFUSES S.O. FACILITIES

Rochdale borough magistrates have refused an application made on behalf of the Regal kinema for a music licence to permit entertainment from six to nine on Sunday evenings.

The application was not made on behalf of charity, said counsel. The owners of the Regal owned over 500 kinemas in various parts of the country. Many of these kinemas had been damaged and a large proportion of those which were open were doing very little business because they were situated in evacuated areas.

The application was opposed by the Rochdale and District Amusement Managers' Association and by the churches of the town.

The Chief Constable, who did not associate himself with one side or the other, said this was a stark naked appeal on behalf of commercialism with the public interest as a secondary consideration.

Their Majesties' Message to Kinema Party

OTHER HOLIDAY SHOWS

A message from their Majesties wound up one of the merriest Christmas parties ever held in Sunderland. It was inspired by N. G. Farmer, manager of Black's Regal in Sunderland, at which no fewer than 1,000 members of the Forces were entertained. Besides the Navy, Army and Air Force men, girls from the A.T.S. and the W.A.A.F., as well as a number of wounded men, were present.

At the instance of manager Farmer a telegram was sent to the King and Queen, the following reply being read by Mr. Farmer during the concert: "Please convey to all assembled the sincerest thanks of the King and Queen for your kind and loyal message of good wishes."

Westhoughton Staff Dance

As the result of the annual staff dance of the Empire Cinema, Westhoughton, Lancs, the British Legion Comforts Fund benefited to the extent of £6. It was a most enjoyable affair, about 80 people attending. Ian Partington was M.C.

Hall Entertains Kiddies

Following the successful children's morning kinema show given at the Oxford, Marton, by Arthur Hall, on Christmas Day, another large party of children were entertained by him at the Empire, Hawes Side Lane, on Saturday afternoon, December 28. Through the kindness of Mr. Hall, every child received a gift and fruit when leaving.

Novel Carnival Presentation

A New Year's Eve carnival presentation was arranged by E. P. Hills, of the Princess, Peterborough. A full hour's variety was given by the Mavis Neal troupe, a local party, which later led community singing of old-time songs. The evening concluded with streamers and balloons being thrown from the stage and the singing of "Auld Lang Syne."

Obituary

BLACKPOOL MANAGER'S DEATH

William Thomas Russell, for many years advertising manager of the Winter Gardens Co., Blackpool, has died at the age of 63 years. He was also, for some time, acting manager of the Blackpool Opera House. He retired from both positions when the company came under the control of the Tower Co. in 1928.

Wayne Symington, a well-known kinema proprietor in the Midlands in the days of silent films, has died at Lytham St. Annes, aged 70 years.

John Kay, senior operator at the Palladium Cinema, Darwen, has passed away, aged 57 years.

WEST BROMWICH REFUSES EARLIER S.O.

At its last meeting the West Bromwich Town Council declined to accept the Watch Committee's recommendation in favour of Sunday opening of local kinemas from 5 to 6 p.m. for a period of six months.

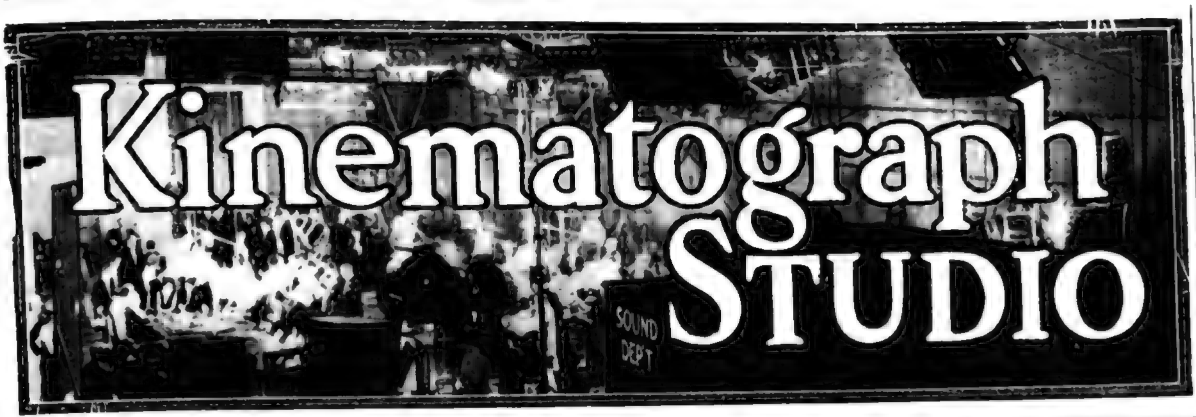
The proposal was only defeated by 12 votes to 11, and during the discussion Ald. Wills remarked that, in his opinion, the workers could get just as much rest and quiet in a kinema on a Sunday as in a church.

OPERATOR INJURED IN MANCHESTER BLITZ

Hurt While Fire-fighting

Arthur Smithson, son of ex-Ald. C. Smithson, a kinema operator at Burnley, was injured while engaged in fire-fighting during the recent Manchester blitz.

During the raid he was directing a hose on a burning building from the top of a 30-ft. ladder when the bursting of a bomb near by caused the wall to collapse, and he sustained a fracture of the spine. With his back in plaster of Paris he has recovered sufficiently to be able now to walk.



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DRAMATIC SCENES IN NEW COMEDY THRILLER

Herbert Mason Speeding "Once a Crook"

The latest 20th Century production, "Once a Crook," is now in full swing, with Herbert Mason directing Gordon Harker and Sydney Howard in this film version of the stage success at Shepherd's Bush.

On stage 5 a large composite set representing the "Dog and Duck" pub. in the heart of London's dockland, provided authentic atmosphere to the story. The set was replete with public bar, saloon bar, and back scene in the form of the licensee's private quarters.

In this "back stage" setting Gordon Harker, Kathlene Harrison, Cyril Cufack and Diana King played the scene. The son, Cyril Cufack, has turned crook and is injured during a robbery, which forms the background of the film. His father, played by Gordon Harker, returns to the "Dog and Duck" and finds Cufack sitting half-conscious in a chair at the table, injured.

This starts Harker on his return to crime to save the boy from the effects of the robbery he has carried out. The drama is supplied by the fact that the boy is tempted to a criminal path unknowing that his father was once a crook; it is from this factor that the film derives its name.

Diana King, who is sympathetic towards the boy, accompanies Harker on his "errand of mercy" and helps to provide many exciting incidents to the story. A menacing touch is introduced by glamorous blonde Carla Lehmann, while Sydney Howard portrays a righteous tippler, a part that is easily the best comedy one of the year.

The novel experiment of teaming Gordon Harker and Sydney Howard is proving a great success, and Herbert Mason informs me that with the wide scope possible on the screen the film gains over the stage success.

Utilising a week's leave from guarding the City of London, Private Bernard Lee, of the H.A.C., doffed battledress to condense his leading rôle of American gangster into seven days' filming.

Back into sleek criminal suitings, Lee raced through set-ups in slick gunman style, found himself in Dartmoor, G.W.R. express, Paddington Station, and a Mayfair hide-out all in one day's shooting.

Carla Lehmann, blue-eyed blonde Canadian, who took over her crook rôle this week, suffered a smack on the jaw from Bernard Lee in first scenes. Cyril Cusack, from Dublin's Abbey Theatre, goes Cockney for his rôle of Gordon Harker's son, menaced by gangster Lee. Diana King, delightful Twentieth Century starlet, wins B.B.C. recognition this week, will make her radio début in Saturday's "In Town To-night."

Other films scheduled for production at Lime Grove include "Spitfire," on which Frank Launder is now preparing the script for immediate production, "Cottage To Let," to be directed by Anthony Asquith, starring Leslie Banks and Alistaire Sim, "Paddy the Next Best Thing," "Allez-Oop," "Pitt the Younger," and a story of the British submarine service will follow in rapid succession.

THREE MORE M. OF I. RELEASES

January Dates

The release dates of three more M. of I. short productions are announced.

Monday, January 13, "Any Old Iron," which deals with "salvaging scrap iron for scrappers," an entertaining film of which Colin Wills is the commentator and which introduces Harry Champion's famous song.

Monday, January 20, "Dawn Guard," in which a couple of Home Guards discuss the war and after.

Monday, January 27, "War and Order," the original release date of which was postponed by the immediate distribution of "Christmas Under Fire." This is an exciting film of police work under Blitz conditions.

All the above dates are for first runs, subsequent run exhibitors will be advised in the usual channel.

Mary Morris who has been given the leading feminine role in PIMPERNEL SMITH (British National)

Great Break for Mary Morris

TO PLAY OPPOSITE LESLIE HOWARD

British National has Three in Work

AFTER a long search, in which various names were mentioned, Leslie Howard has chosen Mary Morris to play opposite him in "Pimpernel Smith," currently in production at the Denham Studios. This is Miss Morris's first film for well over a year, her last appearance being in Korda's "Thief of Baghdad." In this new Leslie Howard British National subject she plays the rôle of the daughter of the editor of a Polish Left Wing newspaper, an unusual and intelligent type of girl. In the past she has appeared in a relatively small rôle in "Spy in Black" and a much more important part in "Prison Without Bars." Considering the praise she has received for her few screen appearances, it is surprising that she has not been seen more often. "Pimpernel Smith," it is felt, will give her the big screen chance she deserves.

Actually, British National have three films on the floor at the minute. In addition to "Pimpernel Smith," the company has two other subjects in production, both being at Elstree. At the Rock Studios John Baxter is personally directing and supervising the newest Lucan and McShane comedy called "Mother Riley Cleans Up." In this subject Old Mother Riley is left a haunted castle, the "ghosts" being a gang of crooks, who, needless to say, are eventually rounded up by the old lady. John Stuart is playing the juvenile lead and Denis Wyndham is also in the cast.

"Love on the Dole" is being completed this week at Rock, and the last shots should be in the can about the middle of the week. For the final sequences Lance Comfort is directing under the supervision of John Baxter, who produced and directed this screen version of the Walter Greenwood story and play. Deborah Kerr and Clifford Evans have the leads, with Frank Cellier, Martin Walker, Joyce Howard, Geoffrey Hibbert, Roberta Read, Marie Ault, Maire O'Neil, and many other well-known players in support.

Pascal expects to complete final cutting of "Major Barbara" early next week. It is reported he will personally accompany completed print to New York.

REVOLUTIONARY MATTE PROCESS

Applicable to Monochrome and Colour

"THIEF OF BAGDAD" SPECTACLE

THE dependence of the studio upon the skill of the laboratory is remarkably emphasised by a new method developed at Denham by which trick effects are carried out in Technicolor with a high standard of accuracy and achieving a remarkably beautiful result on the screen. The discoverer and developer of the method, which is also applicable to Monochrome, is Tom Howard, who worked on the process for some time previous to its employment in the "Thief of Bagdad."

PROGRESS in the technique of motion picture photography is so steadily gradual that advances, made singly and unobtrusively, are apt to go unnoticed. It is only when they are used collectively in one motion picture that the true significance of the developments become apparent.

The new Alex Korda Technicolor production, "Thief of Bagdad," for instance, is a striking example of the development of process work in colour photography, work that is the outcome of months of sustained effort on the part of one man.

It is singularly infrequent that the successful completion of a new method of trick photography can be chronicled, particularly one that, as in the picture under review, has been claimed as revolutionising the production of motion pictures throughout the world.

Developed at Denham

It is Tom Howard, head of the optical department at Denham, an Englishman, who, with his new technique of travelling mattes, may be said to have revolutionised the making of both black-and-white and colour motion picture films.

The new matte method, used for the first time in the Korda picture, has made it possible to add or introduce anything or anyone into a scene however complicated, provided the necessary simple basic precautions required by the process have been adhered to during the production.

An Experimental Reel

When Korda first expressed a desire to make "The Thief" in colour, he inquired of the trick department at Denham, then under the direction of Lawrence Butler, who recently returned to Hollywood after five years with Korda, if the hundreds of tricks upon which the whole visual effect of the picture rested could be accomplished in colour.

The problem was referred to Tom Howard (who for some months past had been working on his new process), and he in turn was able to assure Korda that the trick effects could be accomplished if the process he had perfected was used. Howard made one reservation, however: he would prefer to make a full-scale demonstration of the actual tricks called for by the story and prove on the screen his theory regarding how the tricks could be accomplished.

Korda agreed to this eminently sensible plan, and agreed to the spending of about £1,000 on experimental shots. Howard and Butler set to work immediately, and in the weeks that followed carried out in Technicolor a series of effects, similar to those called for by the picture and made them up into a reel.

Having seen the reel I can describe the composition of experimental shots. First is the Indian rope-trick, where an Indian flings a rope into the air, an electrician climbs the rope, disappears, the rope falls to the ground, the electrician reappearing on the ground.

For the Djinnie, a huge threequarter-length figure is seen with a figure of a man standing on his open palm. The man walks around and kneels and looks over the edge. Another shot shows the sudden appearance of the Djinnie, beside an old man, who requests the magical figure to produce certain things for him. When the old man tries to touch them, they vanish as does the Djinnie.

Many shots in the reel are experiments with inserted colour backgrounds, and back projection, amply demonstrating the remarkable trick work—in colour—possible with the new process.

Adjusting for Tolerances

Working in Technicolor, as is well known, requires three negatives, but what is not so well known is that the "tolerances" on the three negatives varies, and in the order of 20-60-80, making the preparation of mattes from each separate negative a work of great exactitude. The ratio of difference between the size of the mattes obtained from each negative has to be taken into account, as it is necessary in the preparation of mattes in colour to combine certain prints and negatives together in making the silhouettes, otherwise the final composite will reveal the defects.

This made it necessary for Howard to work to an exactness of 4,000ths of an inch during the making of the mattes, and all movable parts of the optical printer used for the purpose are governed by recording micrometer gauges which check every movement down to the stated accuracy.

For examining the "wedges" used in the process of setting the optical printer, a microscope is used the table of which is also fitted with recording micrometer gauges, to ensure a similar accuracy of examination, and every stage of the work is checked by these "wedges."

Accompanying this description are nine prints from the individual process shots, showing how the Djinnie was finally superimposed on a cloud background for a scene in the film. This record is not complete, as there are in fact 21 steps in the preparation of each matte shot, but they illustrate how the main steps required by the process are accomplished.

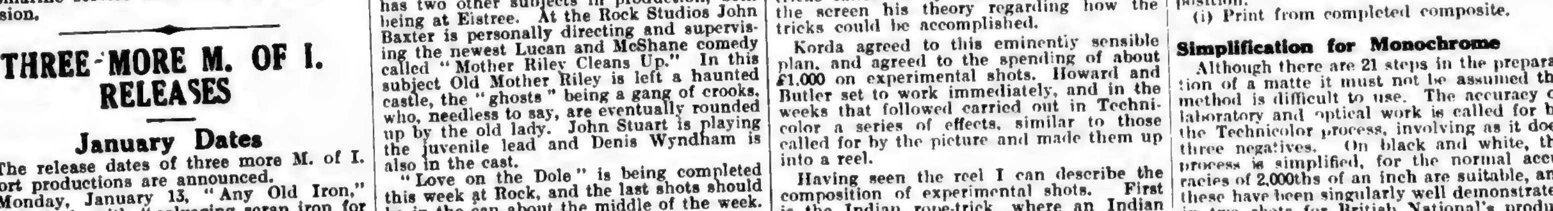
(a) Is a high contrast print obtained from the cyan negative.
(b) An exposure from (a).
(c) A high contrast print from the yellow negative.
(d) B and C combined.
(e) Foreground matte completed.
(f) Background matte prepared from (e).
(g) Cloud background before inserting foreground matte.
(h) Print with foreground matte in position.
(i) Print from completed composite.

Simplification for Monochrome

Although there are 21 steps in the preparation of a matte it must not be assumed the method is difficult to use. The accuracy of laboratory and optical work is called for by the Technicolor process, involving as it does three negatives. On black and white, the process is simplified, for the normal accuracies of 2,000ths of an inch are suitable, and these have been singularly well demonstrated in two shots for British National's production, "This England."

In one of these shots a group of figures standing in the mid-foreground are gazing at a scene through a window. The scene is of Beacon Hill, a miniature composite built and shot later and matted in by the new method. There is another shot of a similar nature, with a particularly complicated straight shot, taken on the studio floor, leading up to and becoming part of the shot. The background here has been inserted by the new method without difficulty.

Continued on next page



This print from actual frames of selected mattes for the Djinnie sequence in the THIEF OF BAGDAD illustrates how the individual mattes are prepared. (a) is a high contrast print obtained from the cyan negative, (b) an exposure from (a), (c) a high contrast print from the yellow negative, (d)—(b) and (c) combined, (e) foreground matte completed, (f) background matte completed from (e), (g) cloud background before insertion of foreground matte, (h) print with foreground matte in position, (i) print from the completed composite

Shooting one of the trick sequences of the THIEF OF BAGDAD (U.A.), John Justin and Sabu and the "all seeing eye." Note the new type blimp on the Technicolor camera and just behind the boom can be seen the M.R. Duo-arc used for the first time in this country

Novel Trick Effects in "Thief of Bagdad"

Continued from page 21

originally shot straight, using the giant mechanical hand composed of rubber and plaster, measuring 28 ft. from finger tip to wrist. When viewed on the screen, however, the slight puckering of the rubber when the fingers closed (the hand being palm uppermost) looked unreal, so the shot was taken again with Sabu against the prepared ground and then matted-in on a straight shot of Rex Ingram's actual hand. On the screen the combined shot is perfect and ranks as one of the best in the picture.

Unfortunately, in the "Thief," full use was not made of the remarkable effects possible with the process. When the Djinnie emerges from the bottle, for example, it would have been a simple matter to change his colour or transpose him from colour to colour.

The new travelling mattes also make it possible to place any object or person in a previously shot scene, such as a street, in their correct perspective and growth as they approach the foreground. Comedy effects with backgrounds, foregrounds or figures, are possible, transcending anything accomplished in "The Thief." Actually "The Thief" is remarkably deficient in comedy effects that could have simply and effectively been accomplished and were, in fact, suggested.

The process will, it is felt, find its biggest field in black-and-white, still the mainstay of the Industry, for it is now possible to shoot scenes on a studio stage that previously have necessitated location work. This is one of its greatest and most important contributions to the matte field, and will be quickly utilised. Several films recently announced or now in active preparation could well be made using this process, *i.e.*, Twentieth Century's "Spitfire" or George King and John Stafford's picture of the life of R. J. Mitchell, creator of the Spitfire. The process work in "Atlantic Ferry" and "49th Parallel" are other suggestions.

Improving the Process

At the moment, Tom Howard is making alterations to the optical equipment at Denham Studio trick department to enable the process to be used on a big scale. The department can, however, accommodate several productions meanwhile, and it is significant that Hollywood technicians are taking a detailed interest in the process and full details have been supplied to the S.M.P.E.

It is the first time for many years that a British technician has made our Hollywood colleagues sit up and take notice, and specialists foresee a big future for the new Tom Howard matte-shot process.

DESMOND HURST STARTING ON RKO-RADIO FEATURE

"Dangerous Moonlight" Takes Floor at Denham

Work has started on the main scenes on RKO-Radio production, "Dangerous Moonlight," at Denham, directed by Brian Desmond Hurst.

The setting is a large hotel in New York, in which both Anton Walbrook and Sally Gray appear. Supporting the main leads are three important rôles, one of which has been awarded to Percy Parsons, who plays the millionaire father of Sally Gray. The other two rôles have yet to be assigned.

O. B. Clarence, J. H. Roberts and Michael Shipley also appear in these scenes.

Assisting Desmond Hurst is Shaun Terry Young, who also wrote the screen play. He has the honour of being the youngest sergeant-major in the Army and has obtained special leave from the military authorities to work on the picture.

The unit comprises Georges Perinal (cameraman) with Bob Trasker (operating), John Cook (sound), Roy Goddard (first assistant), Phyllis Ross (continuity), John Byan (art director), Phil Brandon (production manager)) and W. V. Hanbury (associate producer).

William Sistrom informs me that work on "The Saint's Vacation" will be completed by the end of the week and there are possibilities of RKO-Radio Trade showing the film by the end of January.

◆

Formby Ends Location

WILL HAY'S NEXT SUBJECT

The final sequences of George Formby's film, "It's Turned Out Nice Again," were completed at Preston last week when George enacted the early scenes of the picture in a mill.

Great hilarity was caused by his antics amongst the clamour of the mill, and the workers who appeared with him in the various shots later demanded a song from their favourite star. George obliged, and only finally escaped by giving an encore.

A fairly large unit went to Preston for these location scenes, including Basil Dearden (associate producer), Gordon Dines (cameraman), Wilkie Cooper (operative cameraman), Hal Mason (first assistant), Billy Russell (second assistant), together with chippies, sparks and prop men. As a gesture, George invited the whole unit to Blackpool to see him appear in his panto.

Preparations are in hand for the next Will Hay picture to be made at Ealing, under the title "The Black Sheep of Whitehall." No further details are available at present. Angus MacPhail is working on the script.

A. Cavancante is also busy at Ealing on his satirical "Life Story of Mussolini." The film is being compiled from contemporary news reel shots.

"49th PARALLEL"

Canadian Location Sequences Being Cut

STUDIO WORK STARTS NEXT MONTH

SINCE the return of the "49th Parallel" unit from Canada, Michael Powell has been engaged in cutting the scenes shot on the various locations in Eastern and Western Canada.

Many important sequences were recorded on these several thousand mile trips, one of which took the unit as far north as the 63rd Parallel, the farthest latitude at which any normal production unit has operated.

On the trips it was necessary to carry a fairly large unit, together with a seaplane that came to pieces for stowage in the ship's hold, for the Hudson Strait scenes. Food, rifles, cameras and negative stock were other necessaries, the latter requiring careful handling to prevent the film becoming brittle.

At times the exposed and unexposed negative was stowed in Eskimo tents warmed by blubber oil stoves, and it is a minor triumph that not a foot of film was lost due to weather conditions.

In the Hudson Strait, as previously stated in KINE., the unit built a complete replica of a German "U" boat, which figures largely in this part of the story and is later destroyed by bombers of the Royal Canadian Air Force. Having seen many hundreds of shots from this sequence, it is possible to state that the film will surprise many by the immensity of its scope.

Sets were built for other sequences connected with the Royal Canadian Mounted Police. These were erected on the barrack square and the scenes shot in front of them. Local Eskimos were roped in to enact certain scenes, and the more well-known ones received new names, "Square Head" and "Charlie Chan" being two of the characters, who cheerfully answered to their new names.

Powell informs me that throughout the whole tour, embracing as it did Newfoundland, Hudson Bay, Hudson Strait, Niagara Falls (the division between U.S. and Canada), Toronto, Montreal and other points east, in every case the leading local amateur dramatic societies were called in to provide small part players, until, as he so aptly termed it, "nearly everyone in Canada has heard of and possibly has some relation appearing in '49th Parallel.'"

During the Eastern unit's sojourn in the ship that was their headquarters for the Newfoundland and Hudson Bay sequences, conditions were somewhat cramped, and the whole unit now refer to the trip as "that there blue-pencil hell ship."

The story of "49th Parallel," written by Michael Powell, E. Pressburger and R. Ackland, is built around the wrecking of a "U" boat by Canadian bombers off the Canadian coast while a party of Germans have gone ashore to rifle the local trading station, and the reactions of the German crew to democratic ideas.

Skilfully interwoven are dramatic conflicts between the crew and various types of Canadians, which bring out every phase of present-day life in the Dominion.

Stars appearing in the film are Raymond Massey, Leslie Howard, Carla Lehmann, Glynis Johns and Eric Portman, with Fred Young as cameraman.

Hudsons Bay Company
49th PARALLEL EXPEDITION

The most northerly location trip of a film yet reported was that of the 49TH PARALLEL unit in the Hudson Strait, which is actually on the 63rd Parallel. The picture shows (left to right), Oscar Paulin, George Blackler (make-up), Freddy Young (chief cameraman), Michael Powell (director), Betty Curtis (continuity), David Mason (assistant cameraman), and George Brown (production manager)

TEDDINGTON CONTRASTED WITH HOLLYWOOD

SEVERAL important scenes for Warner's "Atlantic Ferry" are being shot simultaneously at the Teddington plant. On the big stage the setting using the full-size replicas of historic Atlantic ships are in production, with Valerie Hobson, Michael Redgrave, Margaretta Scott, Griffiths Jones and Frederick Leister appearing.

When I visited the set Valerie Hobson and Margaretta Scott were in travelling clothes of the period, ready to sail on the (original) *Queen Mary* for Boston.

The steamship *Britannia* is also going to Boston, and both ships were gaily bedecked with flags for the departure.

Smartly dressed crowds stood ready to cheer them from the dock when Mary Morison (Valerie Hobson) decides to sail on the *Britannia* instead. This causes her father (Frederick Leister) great consternation for it is the steamship's maiden voyage, but after much protesting and pleading Mary is transferred to the other ship.

On the other stage a large tank measuring 60 ft. by 60 ft. by 1½ ft. deep had been erected for the special effects with miniature ships. An immense semicircular backing 100 by 40 surround three sides of the huge tank, while on its surface rested a perfect scale model of the sailing ship *Anne*, of Liverpool.

Two other scale models have been built, the *Britannia* and the *Gigantic*, for other scenes. Standing on a raised platform to one side of the tank were three large wind machines to provide the gale required in the wrecking of the sailing ship *Anne*.

Riggers were busy erecting the 9 ft. by 9 ft. by 9 ft. water tanks on 20-ft. towers and placing in position the 4 ft. wide spillways that later will allow angry seas to sweep over the model ship. Overhead lines of sprinkler pipes fed from the high-pressure water mains hung ready for the rain storm and smoke pots and other accessories were being placed in readiness.

In charge of the work is D. W. Woolsey, head of Process Productions, who are responsible for the effects. He informs me that the model ships were prepared from data obtained at the Science Museum. A new process is used to combine real sea with the models in these shots, as somehow small-scale tank-shot sea never appears authentic. I gather that the process is a reflection type shot, an improvement on the old Schufftan process used so successfully on many films in the past.

Working with Woolsey is Henry Harris (cameraman), with Gilbert Knight (operating) and "Mac."

"Atlantic Ferry" is Warner Brothers' second production under their new project for big pictures. There are 850 people in the film, 106 of whom have speaking parts, and over one thousand costumes are used.

In contrast with the above are the details of the process work of Warner Brothers' Hollywood production, "The Sea Wolf." On stage 5 a vast full-size replica of a ship 130 ft. long and 32 ft. wide amidships has been erected, which is rocked and tossed by special machinery installed and constructed by studio engineers.

To construct the hull and decks 212 men worked for nine weeks, three shifts per day, for it is a full-rigged sailing ship. The metal rocker frames to cradle the hull weighed 50 tons—hull 36 tons, crows' nest, sails, rigging 6 tons, mast, bowsprit and shrouds 13 tons, ballast and weights 14 tons. Props and people appearing on the set 79 tons, a grand total of 198 tons, this coupled with various accessories brought the total up to 240 tons. The head of the Warner Hollywood Special Effects Dept. is cameraman-director Byron Haskins, who has also constructed many other trick scenes for the same film. The trick set described is the biggest ever built for actual movement in a studio tank.

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"DOWN ARGENTINE WAY"	*Twentieth Century-Fox*
"THE RETURN OF FRANK JAMES"	*Twentieth Century-Fox*
"BITTER SWEET"	*Metro-Goldwyn-Mayer*
"FANTASIA"	*Walt Disney*
"CHAD HANNA"	*Twentieth Century-Fox*
"SHEPHERD OF THE HILLS"	*Paramount*
"VIRGINIA"	*Paramount*
"WESTERN UNION"	*Twentieth Century-Fox*
"THE RELUCTANT DRAGON"	*Walt Disney*

IN PREPARATION:

"ALOMA OF THE SOUTH SEAS"	*Paramount*
"BAMBI"	*Walt Disney*
"BLOOD WILL TELL"	*R.K.O. Radio Pictures*
"REAP THE WILD WIND"	*Paramount*
"RINGS ON HER FINGERS"	*Twentieth Century-Fox*

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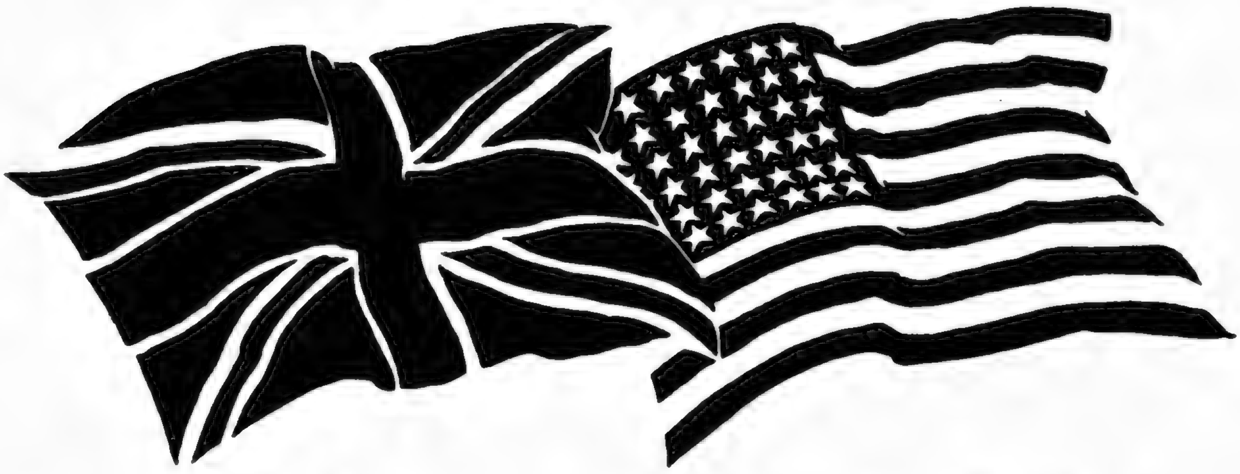

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WORLD PEACE CAN BE ATTAINED BY UNION OF BRITAIN AND THE UNITED STATES

ALL the world recalls Winston Churchill's great dramatic gesture when he offered a Union of Britain and France in one common people with the same ideals of freedom and democratic liberties.

THIS act of statesmanship was not destined to be fulfilled. Yet one day, the natural, basic and mutual interests of the British and American peoples may be joined on a lasting basis to ensure world-wide peace and prosperity.

ONE man, a member of our own Trade, who may be regarded as a citizen of both nations, has special qualifications to discuss this prospect.

THIS article on the unity of purpose which guides the highest hopes of all free progressive thought and shows how the contribution of the screen is linked with the greater international aim has been specially written for the " Kine."

By Sam Eckman, Jr.

SOME remarks of mine, quoted in the *Star* a few days ago, supporting in principle the idea of a union between the British Empire and the United States of America, seem to have caused in some quarters a measure of surprise.

Why surprise? Presumably because certain people cannot imagine an American film distributor being whole-heartedly in favour of wiping out all petty differences (in the final analysis they are and must be petty) between the British and American sections of the Film Industry—and all other industries—and voting for complete co-operation, without nationalistic qualifications.

Yet this is precisely what I have been working to attain for the thirteen years and more I have been domiciled in England, years during which I have at least become sufficiently " indigenous to the soil " to cause some of my friends and colleagues on the other side to refer to me as a (blue-pencilled) Britisher! But now ever so much more as a compliment than in previous years.

Pooling Assets

THAT'S quite enough about myself. We are considering a proposal mooted by such acute American brains as those of Robert E. Sherwood and Dorothy Thompson, among others, and supported by the dominating European statesman, Winston Churchill. (N.B.—If anyone be bold enough to suggest that either of the dictators is the dominating European statesman, I would point out that, while the adjective " dominating " applies definitely to one and decreasingly to the other, the noun " statesman " applies to neither.)

The proposal is for co-operation between the two great English-speaking democracies so close that it amounts to a pooling of their resources against the common foe. The foe which is attempting the destruction of all that both countries most dearly love —individual liberty, freedom of thought, action and religion—and the right of all men of all races to a decent, peaceful life, and the pursuit of happiness.

POOLING of resources is already an accomplished fact. The United States has naval and air bases on British soil. America is increasingly supplying Britain with munitions of war. The President is in the vanguard of those who are striving to give this country more and more help, and to eliminate delays.

What next? Not to-day or to-morrow, perhaps, but in the future, may we not look for something to grow out of this co-operation, this pooling of resources, this detestation of the common foe? Something, in short, approaching a real Anglo-American Union?

There are, I am the first to admit, terrible difficulties to surmount. There is still on each side a large measure of distrust, born of ignorance, misconception, outworn rivalries, and old quarrels that should have been forgotten long ago.

When I was a boy, American school-books still emphasised with almost indecent gusto the wickedness of King George the Third and his ministers. The Tea Tax was still expected to strike a chord of revolt in every young American's breast.

THE Englishman depicted on the American stage, or in the very elementary films of those days, was either a villain or a silly ass with a monocle and a haw-haw accent.

Then came the first world war. It brought with it splendid comradeship between Britons and Americans who fought side by side and learned to know and trust one another.

It also brought inevitable rivalries. The stupid controversy about " who won the war? " The involved and difficult question of war debts.

TO-DAY, I honestly believe, the average American —and this goes even for the Middle West—is much more interested in the noble devotion to duty of King George the Sixth and his Queen than in the shortcomings of King George the Third; and infinitely more interested in the problem of how Americans can help Britain in her heroic fight for freedom, democracy and religion than in any questions of dollars, discounts or debts.

On the English side, there has been a tendency—how well we know it in our own Industry!—to regard everything that America offers with suspicion.

THE cynical Latin tag, " Timeo Danaos et dona ferentes "—" I fear the Greeks particularly when they are bearing gifts "—has often been brought up against us. (By the way, I believe the Latin dictator has banned this particular quotation since it developed that the Greeks could bear arms as well as gifts.)

To-day, however, I think you British realise that the great bulk of the people in America are behind you, heart and soul.

(*a*) Because we are striving for a common cause and ideal, and

(*b*) Because America knows that the continuance of the power and independence of the British Empire is essential to her own future.

The last part of that sentence may look like cynicism on my part. It is not so intended; but I am a realist.

I believe in the idea of an Anglo-American Union because I am certain that it would be—if I may so sordidly phrase it—good business for both sides.

It would make the English-speaking peoples so strong that no dictator, and no combination of dictators, could hope to prevail against them.

"Mutual Funk"

KIPLING, who was a great enough Imperialist, wrote in one of his stories about " the ties of mutual funk " which bound the Empire together. Let us, if you like, adapt the same phrase to the idea of an Anglo-American Union.

We know that there is much more in it than " funk." There are mutual ideals, a mutual determination to fight and, if necessary, die for our common liberty; but in the last analysis we must admit that Britain and America have to get together and stick together because we are both afraid of the same thing, something much worse than death, something that would kill our souls as well as our bodies.

If you want to call this " funk," why not?

NOW, having taken up perhaps too much of your space with an academic argument, let's come to the question of how films can help to make and cement this Anglo-American unity which is so essential.

I believe they have already done much. In violent contradistinction to those crude early films I mentioned above, we find that in the last few years American producers have gone to the treasuries of English literature and history to make pictures which have shown the United States and the world England as she was and as she is—her greatness in days past and in the present time.

Empire Spirit

SUCH films as "Cavalcade," " David Copperfield," " Mutiny on the Bounty," " The Charge of the Light Brigade," " North West Mounted Police," " The Barretts of Wimpole Street," " Pride and Prejudice," " North West Passage," " Bengal

(*Continued on page 33*)

C.E.A. CHIEF REVIEWS A YEAR WITHOUT PRECEDENT IN TRADE HISTORY

★ **Councillor H. P. E. Mears. One of the most energetic Presidents that the C.E.A. has known.** ★

Unity as a Weapon of Negotiation

AT the end of a year the like of which I do not suppose we shall see again I am asked as President of the C.E.A. to send you a message.

I was going to say that I hope we shall never see a year like it again, but I am just wondering. In the sphere of the war we certainly do not want any more of the "downs" we have been through.

YET, to be paradoxical, these "downs" have had their "ups." Dunkirk brought us within an ace of the end of all things worth having, but the story of the trump card we played will prove to be one of the epic pages of the history of the British nation.

Don't you think we have seen much the same thing in this Industry of ours? There is, I suppose, hardly one of us who has not felt very much down at times during 1940. I think at once of those among us whose property has been partly or wholly demolished by the Hun. We sympathise deeply with them; it gets us down when we realise their misfortune; and we hope that in some way 1941 will bring them better days.

Taxation Tussle

THEN there have been factors with which the Association has had to deal firmly and expeditously if they were not to put a down on our Trade. What about the film rental controversy? Do you remember the carbon crisis? What a tussle we had over the Entertainment Tax—perhaps the most noteworthy effort the C.E.A. has made in 1940!

Those are just three things I would mention. I could say a lot about films for the troops, and not much less, perhaps, regarding such subjects as the reservation age for operators, the M. of I. travelling kinemas, telling our audiences about air raid warnings, and about hours of closing.

ALL these things, I say, were full of possibilities which might easily have brought anything but milk and honey for C.E.A. Members. But the Officers of the Association have done their best in your interests, and I don't think it has been a bad best by any means.

Don't think that because I have not mentioned it before I do not attach some importance to the negotiations regarding the new Chaplin film. The fact that it is being booked in this country only at 50 per cent., whereas in every other it is to be 70 per cent., is an achievement.

I consider this was largely made possible because we negotiated as a powerful and influential body.

NOW about the other side of the account—the "ups" we'll call them.

First and foremost, you know, we have something to be thankful for that, comparatively speaking, there has not been more setback to our Trade during these sixteen months of war.

What's the state of the kinema business in France, Belgium, Holland, Denmark and Norway? Nothing to write home about, I'll guarantee.

I want to suggest very emphatically that this democracy Hitler is always raving about is counting for a very good deal. I've come to the conclusion that every time he shrieks that it's dead what he really means is that it is bobbing up again in a new direction, and he doesn't like it.

Round the Table

IN our Trade we have a good deal to be thankful to democracy for. I am certain that it's because it is a live thing that the C.E.A. has been able to settle some of the thorny questions I have named so satisfactorily.

How? Why, by getting round the table together, thrashing out our differences, and then arriving at an agreement which in most cases has been the best that any one party to the deal could expect to get.

I AM frequently being reminded by people who ought to know better that as near as you would get to this in Germany would be an order from some gauleiter fellow, telling you what you were to do, and giving you the address of the nearest concentration camp if you had other views on the matter

My answer is and always will be, "We are not in Germany—neither are we under German dictation or any other dictation. The British people will not tolerate dictators or dictatorships in any shape or form. We are fighting for democracy against these evils, and that is our greatest incentive to fight.

If Hitler knew a little more about the British race he would realise that we are led—not driven. Threats to the true Britisher are like water on a duck's back, from whatever source they come. Under our democracy we support our leaders loyally, reserving a right at all times to sack them when we are not satisfied. If the same position existed in Germany it needs no imagination to see where Hitler and his supporters would be to-day, and that goes for Mussolini and all the other maniacs as well."

Our War Effort

THERE is another direction in which there is quite a substantial item on the credit side of our Trade at this time, and that is the contribution we are making to the war effort. What will come to your mind straight away is the five minutes a programme we have undertaken to give for M. of I. films.

Why were we asked to do this? Because the Government realised that a contribution like this would be of very great propaganda value. And so it is. If those daily five minutes could be totted up they would amount to a total of many days in the year, and many thousands of pounds in value.

S there any other means by which the Government could get the same service? No, there is not. I am not minimising the power of our friends the Press in any way. But there is a vast difference between propaganda via the printed word and the kind that the kinemas give.

Most of the M. of I. films are of good quality, and undoubtedly put their message over. It is one which very often gets home where a speech would fall flat or a printed article would make little appeal.

This we are doing free of charge. As I go about I am astonished sometimes to hear of the handsome prices which are extracted from the various Government authorities in one way and another for war services rendered. And a little startled, too, when I hear of the quarters from which the requests for payment sometimes come. One would have thought they would have been glad to have done it for the good of our cause.

WE are doing our share and are asking no payment for it. I can tell you that our Trade is thought a good deal more of and stands to gain more in the long run than if it had insisted on payment for services rendered which the Government would probably have had to secure in any event.

Peckers Up

I DO not think the contribution to the war effort made by our Trade stops at that by any means. The longer this war goes on, the more the morale of the people of this country will need sustaining. I am not implying that it will necessarily decline as time goes on, but it is in the nature of things that war weariness is bound to make itself felt unless it is prevented from doing so.

Quite apart from propaganda films or anything of that kind, our Trade has a big part to play in "keeping the people's peckers up." The demands of office and workshop are more exacting than they are in peace time. Our munition workers are doing magnificently, but they cannot work for 24 hours a day seven days a week. They must have relaxation, and they naturally turn to the kinemas for it. So do the members of the Forces. Thus we are on national service, and we must give our best.

SUNDAY opening on a national scale comes into this. I will say no more than this—that the majority of our Trade believes that this is a necessity in war time. They are prepared to go forward in a big effort to render still more war service, and I hope our friends who may not favour the move in the ordinary way will appreciate that we are dealing with it as a body and that as a constitutional body we must be governed by the will of the majority of our Members; then, as true democrats, I am sure they, having voiced their objections in the proper place at the proper time, will now bow to the views of the majority.

An Analogy

I CANNOT help seeing, when I am in London and the larger towns, big lithographic posters which must have cost a lot of money, saying, "The British Railways are Carrying On," and I am prompted to say "British Exhibitors are also Carrying On and giving the Government a substantial subsidy instead of receiving one!"

AS TO THE FUTURE, I WILL SAY NOTHING EXCEPT THIS: I AM POSITIVE THAT VICTORY WILL CROWN OUR CAUSE BECAUSE IT IS BASED ON RIGHT.

Until the day of victory dawns, let us make our motto SERVICE BEFORE SELF!

ENTERTAINMENT AIMS AND OBLIGATIONS TO EXHIBITORS

VARIETY IS STILL BEST POLICY FOR PRODUCERS

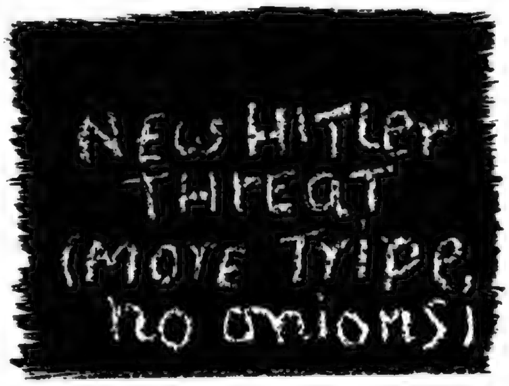
By MAX THORPE

DIRECTOR AND
GENERAL
SALES
MANAGER,
COLUMBIA
PICTURES

THE other day a newspaper-seller stood at a Wardour Street corner shouting the news from the latest editions. There was nothing unusual in that. There was nothing unusual about the man himself. A cheery little Cockney, I had seen him, bought papers from him, hundreds of times.

Yet, I noticed that passers-by were stopping, pointing to where he stood and chuckling at something they saw there.

Curiosity took me down the street to see what it was all about. I was glad it did. I, too, suddenly found myself chuckling with the rest of them. For, across an improvised placard the newspaper-seller had scrawled:



NOW, perhaps it was a crude exhibition of humour. Yet, as I walked away, I experienced a pleasant feeling of exhilaration. For to me, that placard epitomised not merely the good spirit and cheerfulness of one man, but the spirit and cheerfulness of a people who can face the most terrible bombardment ever inflicted upon a civilian population *—who can still laugh.*

That placard was a simple manifestation of the unconquerable spirit and magnificent morale of the people of Britain. And it is exactly this great spirit, this magnificent morale, that we, of the entertainment Industry, are duty bound to help sustain by every means in our power.

IT is to the fulfilment of that object that the film business, and certainly my own company, Columbia, sincerely and wholeheartedly, dedicate their efforts in the New Year.

Now, how do we intend to play our part in this important national cause? The answer is: by giving the public more, and better, pictures than ever; and by giving the exhibitor all the help, service and co-operation in our power.

Let Us Laugh

WHAT kind of entertainment, then, have Columbia planned? Are we concentrating on comedy, drama, musicals, or what?

The answer here is that we are concentrating on one thing—*variety in entertainment.*

A friend said to me recently: "I suppose most of your new pictures will be on the comedy side. People these days want a good laugh."

I agree. People to-day want all the laughs they can get. I do not agree, however, that they want to see comedy, and comedy only, EVERY time they go into a theatre.

I THINK exhibitors will admit that even in war-time audiences can have a surfeit of any one particular thing. Thus, while a big supply of good comedy is an urgent and very necessary requirement of the times, I believe that *variety* in entertainment is still the best policy.

AS I see it, the chief function of entertainment, in war as in peace, is to take people out of themselves and to make them forget, for the time being at any rate, their more serious troubles. If a picture succeeds in making people lose all consciousness of themselves and, particularly, the dark shadows that overhang the lives of all of us to-day, then that picture has fulfilled the box-office purpose for which it was designed. After all, it is the box-office, and the box-office only, that counts in the final analysis.

Now comedy is NOT the only type of entertainment capable of performing that entertainment function. A good, rousing comedy-drama or an absorbing drama with action and excitement can do the trick just as successfully.

And it is in this belief that our studios have decided to make variety the keynote of Columbia production in the coming year.

Safeguards

SO much, then, for our war-time entertainment aims. There remains our war-time undertakings and obligations to the exhibitor.

Now, trading conditions to-day are far from normal, and the exhibitor, in particular, has to face new and greater problems and worries.

In an effort to subjugate the personal aspect to the material, the enemy has subjected this country to an aerial bombardment. Kinemas have been damaged. Exhibitors have suffered. **But this type of warfare has also brought the exhibitor face to face with another threat—the threat of destroyed copies and dislocated transport.**

IMAGINE the situation if, through enemy action, an exhibitor were to suddenly find himself unable to present an advertised programme!

The exhibitor **must** be protected against every emergency. To do that we have taken certain definite steps. By increasing our production schedule we have ensured a plentiful supply of product. Nevertheless, despite the vigilance of our armed forces on the sea and in the air, shipping is constantly threatened with enemy action in our main supply route. We therefore had to plan against an emergency that might leave us with a serious shortage of product.

That danger, I am glad to say, has now passed for some time to come so far as Columbia is concerned.

THE problem of direct physical supply to exhibitors has also been overcome.

Our ten existing branches have been supplemented by the setting-up of twenty-seven fully-stocked film "dumps" throughout the country. We have increased the number of our despatch centres to thirty-five, and to make doubly certain of safeguarding the exhibitor against any eventuality we have organised a comprehensive "stand-by" programme arrangement.

In the coming year we must continue to render the exhibitor every service in our power.

Film Transport Problems

By Major A. O. ELLIS

Chairman, Devon and Cornwall Branch

MY branch is a very scattered one with some 100 kinemas situated anything from 120 to 200 miles from our Film Exchange or K.R.S. centre.

Films come by road and rail; the cost is heavy for the smaller shows, but no one minds that provided the films come to hand in good time.

EARLY in the year one foresaw the possibility of an interruption in smooth working, and so the matter was fully discussed at a branch meeting. It was decided to ask the K.R.S. to have three film dumps in the area from which supplies of **OLD** films could be obtained in case of emergency. In the meantime certain groups of exhibitors got together and arranged for programmes to be interchanged if necessary to keep open.

AFTER some months the K.R.S. decided that it might be a good idea to provide dumps for this area and some renters actually did stock some films at our Road Transport Depot. But this was not disclosed to their customers—in fact, not even to their own film salesmen, for fear they might inform an exhibitor. Also the manager of the R.T. Depot was definitely instructed that not a film was to be sent out unless he had telephonic instructions from the renter.

WELL, one of the emergencies we foresaw has recently taken place. It was on a Monday Change Day, which meant a fair number of films coming by rail; **there was no rail communication that day and, above all, no phone connection.**

No exhibitor knew of the dump; all Saturday's films had gone back; the manager of the dump could not phone the renters for permission to release films.

We have now been asked to share the cost of three film distribution centres, if such should become necessary. There are to be no spare films at these points, but two film salesmen have been appointed to take charge of each. To do what? To see to the interchange of films between the kinemas adjacent to each centre, just what we had fixed up to do months ago.

WAS there ever such a trade? You would think the wholesaler looked upon his customer as an enemy and not a friend. He seems to handicap him in every way, instead of doing all that is possible to assure him of the delivery of films to keep the business going.

It boils down to this: it is better for a good customer to face the possibility of having to close down his show for lack of films, rather than let a renter run the risk of an exhibitor on restricted credit list getting a programme before his cheque has come through.

Heroes of the Blitz

IN the general organisation of the Industry, while appreciation is frequently voiced regarding its unseen workers, such as laboratory men and projectionists, it is very seldom that the dependable service of the drivers of film transport vans receives the mention it deserves.

To the difficulties of fog and snow, through which these men must press every winter—and at night-time, too—there is added this year the peril of the air raid and the blindness of the black-out.

That films arrive at our kinemas on change-days almost with the precision of a well-running railway to be ready for the opening of our programmes is in itself a tribute to these men's perseverance and skill. It should, however, be supplemented by our personal thanks, which I here attempt to voice through the courtesy of your columns. *D.*

R. H. (" JOSH ") BILLINGS REVIEWS THE BOOK OF FORM AND HOLDS NO INQUESTS!

QUALITY MAINTAINED DESPITE BLITZ CONDITIONS

◆

Big Pictures Still Took Big Money

HERE ARE ALL THE WINNERS

Biggest Winner

" REBECCA " (U.A.)

Runners Up

" FOREIGN CORRESPONDENT " (U.A.)

" NINOTCHKA " (M-G-M)

Best British Film

" CONVOY " (A.B.F.D.)

Greatest All-Time

Renter-Director Double

" REBECCA," " FOREIGN CORRESPONDENT " (U.A.-HITCHCOCK)

Most Successful British Stable

A.B.F.D.
(Producer MICHAEL BALCON)
" CONVOY "
" COME ON, GEORGE "
" LET GEORGE DO IT "
" PROUD VALLEY "

Most Consistent Output

M-G-M

Best Full Length Cartoon

" PINOCCHIO " (R K O-RADIO)

Best Documentary

" BRITAIN CAN TAKE IT " (M.O.I.)

Consistent Young Stars

DEANNA DURBIN
MICKEY ROONEY

Most Consistent Established Stars

BETTE DAVIS
SPENCER TRACY

Most Spectacular New Star

VIVIEN LEIGH

Most Popular British Star

GEORGE FORMBY (A.B.F.D.)

FACTS WILL, AS IN THE PAST, BE PERMITTED TO SPEAK FOR THEMSELVES, IN THIS, THE FOURTH EDITION OF THE "KINE." BOOK OF FORM. THERE WILL BE NO INQUESTS OR COLOURING MATTER. IT IS, HOWEVER, AS WELL TO REMIND READERS THAT CONDITIONS WERE ANYTHING BUT NORMAL FROM SEPTEMBER ONWARDS. BUT, BLITZ OR NO BLITZ,THE QUALITY AS WELL AS THE NUMBER OF RUNNERS, WAS WELL MAINTAINED.

MOREOVER, "HARD GOING" DID NOT SERIOUSLY AFFECT FORM. BIG PICTURES MADE BIG MONEY WHATEVER THE CIRCUMSTANCES; THEY ALWAYS WILL.

The biggest film in every sense of the term was " Gone With the Wind " (M-G-M), but for form purposes it must remain a non-runner. It has only had a couple of provincial canters outside of its home gallops—the Empire and the Ritz. Incidentally, it is still top of the bill at the latter.

And now for the list of 1940's *winners and runners-up.*

JANUARY.—" Juarez " (Warner; Muni-Davis-Aherne) was a short-head winner in spite of terrific competition. " Bachelor Mother " (RKO-Radio; Rogers-Niven) and " Come On, George " (A.B.F.D.; Formby) were inseparable in second place. " The Star Maker " (Paramount; Bing Crosby), " Lady of the Tropics " (M-G-M; Robert Taylor), " Frozen Limits " (General; *British;* Crazy Gang) and " Good Girls Go to Paris " (Columbia; Blondell-Douglas) also held their own. " Man In the Iron Mask " (U.A.; Bennett-Haywood), " Young Mr. Lincoln " (Twentieth Century-Fox; Henry Fonda) and " Susannah of the Mounties " (Twentieth Century-Fox; Shirley Temple) were prominent.

FEBRUARY.—" Babes in Arms " (M-G-M; Rooney-Garland) just got its head in front. " The Rains Came " (Twentieth Century-Fox; Power-Loy) and " The Stars Look Down " (Grand National; *British;* Michael Redgrave) tied for second place. " French Without Tears " (Paramount; *British;* Milland-Drew) was close up third. " In Name Only " RKO-Radio; Grant-Lombard), " Cat and the Canary " (Paramount; Hope-Goddard), " Golden Boy " (Columbia; William Holden), " Each Dawn I Die " (Warner; Cagney-Raft) and " The Light That Failed " (Paramount; Colman) were well up.

MARCH.—In this month the " fillies " more than held their own. " The Women " (M-G-M; Norma Shearer) and " The Old Maid " (Warner; Bette Davis) and " First Love " (General; Deanna Durbin) were a triple dead-heat. " The Wizard of Oz " (M-G-M; Judy Garland) was also out on its own. " The Real Glory " (U.A.; Gary Cooper) was another winner. So was " Band Waggon " (General; *British;* Arthur Askey). " Hollywood Cavalcade " (Twentieth Century-Fox; Alice Faye) and " Fifth Avenue Girl " (RKO-Radio; Ginger Rogers) were easily the most prominent of the runners-up.

APRIL.—" Ninotchka " (M-G-M; Greta Garbo) was first past the post. " Mr. Smith Goes to Washington " (Columbia; James Stewart) was close up second. " Another Thin Man " (M-G-M; Loy-Powell), " Destry Rides Again " (General; Marlene Dietrich) and " Gulliver's Travels " (Paramount) dead-heated for third place. " Proud Valley " (A.B.F.D.; *British;* Paul Robeson) was not far behind. " The Hunchback of Notre Dame " (RKO-Radio; Charles Laughton) was the next best of a terrific field, which included " Remember " (M-G-M; Greer Garson - Taylor), " Disputed Passage " (Paramount; Dorothy Lamour), " Escape to Happiness " (U.A.; Leslie Howard) and " Eternally Yours " (U.A.; Young-Niven).

MAY.—In this month British films more than held their own. For the winners there is little to choose between " Contraband " (Anglo-American; *British;* Conrad Veidt) and " For Freedom " (General; *British;* Will Fyffe). " Raffles " (U.A.; David Niven) easily filled second place. " The Roaring Twenties " (Warner; Cagney), " Drums Along the Mohawk " (Twentieth Century-Fox; Claudette Colbert), " Judge Hardy and Son " (M-G-M; Rooney-Stone) and " Secret of Dr. Kildare " (M-G-M; Barrymore-Ayres) were next best. " Of Mice and Men " (U.A.; Burgess Meredith) did well for a high-brow entrant. " Spirit of the People " (RKO-Radio; Raymond Massey) was a sensational also-ran.

JUNE.—" Shop Around the Corner " (M-G-M; James Stewart-Margaret Sullavan) was the winner of a keen and close race. " The Road to Singapore " (Paramount; Bing Crosby) was a spectacular runner-up. " Ten Days in Paris " (Columbia; *British;* Rex Harrison) and " The Earl of Chicago " (M-G-M; Robert Montgomery) also deserve mention. " The Swiss Family Robinson " (RKO-Radio; Freddie Bartholomew) was a real turn up.

JULY. — " Typhoon " (Paramount; Dorothy Lamour) and " Untamed " (Paramount; Ray Milland) ran true to expectations and stole most of the honours. " His Girl Friday " (*Columbia;* Cary Grant-Russell) was another easy winner. " The House Across the Bay " (U.A.; George Raft) was a successful long-shot. So in a smaller measure was " Mexican Spitfire " (RKO-Radio; Leon Errol). " Everything Happens at Night " (Twentieth Century-Fox; Sonja Henie), " We Are Not Alone " (Warner; Paul Muni), " My Little Chickadee " (General; West-Fields), " The Invisible Man Returns " (General; Cedric Hardwicke) and " Vigil In the Night " (RKO-Radio; Carole Lombard) were the best of the not inconsiderable rest.

AUGUST.—" Let George Do It " (A.B.F.D.; *British;* George Formby) was out on its own. " Strange Cargo " (M-G-M; Clark Gable) and " I Take This Woman " (M-G-M; Spencer Tracy) share second place. " Grapes of Wrath " (Twentieth Century-Fox; Henry Fonda) was a distinguished third. " Broadway Melody of 1940 " (M-G-M; Astaire-Powell), " Little Old New York " (Twentieth Century-Fox; Alice Faye), " My Son, My Son " (U.A.; Madeleine Carroll), " Primrose Path " (RKO-Radio; Ginger Rogers), " The Blue Bird " (Twentieth Century-Fox; Shirley Temple) and " Swannee River " (Twentieth Century-Fox; Don Ameche) headed the rest. " Pack Up Your Troubles " (Butcher; *British;* Reginald Purdell) also held its own.

SEPTEMBER.—" Rebecca " (U.A.; Laurence Olivier) was an easy winner in spite of terrific opposition and adverse going. It had to face the " Blitz." " Pinocchio " (RKO-Radio), " The Westerner " (U.A.; Gary Cooper), " North-West Passage " (M-G-M; Spencer Tracy), " It's a Date " (General; Deanna Durbin), " My Two Husbands " (Columbia; Arthur-Douglas), " Charley's Big-Hearted Aunt " (General; *British;* Arthur Askey), " Gaslight " (Anglo-American; *British;* Diana Wynyard), " Night Train to Munich " (M-G-M; *British;* Rex Harrison and " Young Tom Edison " (M-G-M; Mickey Rooney) finish more or less in a straight line. " Dr. Erlich's Magic Bullet " (Warner; Edward G. Robinson) also survived heavy going.

OCTOBER.—" The Private Lives of Elizabeth and Essex " (Warner; Davis-Errol) was the classic runner of this month. " The Doctor Takes a Wife " (Columbia; Milland-Young), " My Favourite Wife " (RKO-Radio; Grant-Dunne) and " The Ghost Breakers " (Paramount; Hope-Goddard) were the comedy winners. " The Mortal Storm " (M-G-M; Margaret Sullavan) was in a class by itself. " Dr. Kildare's Strange Case " (M-G-M; Ayres-Barrymore), " Andy Hardy Meets Debutante " (M-G-M; Rooney-Garland), " Twenty Mule Team " (M-G-M; Wallace Beery), " Tom Brown's School Days " (RKO-Radio; Cedric Hardwicke) and " Dr. Cyclops " (Paramount; Albert Dekker) admirably filled the place honours.

NOVEMBER. — " Foreign Correspondent " (U.A.; Joel McCrea) was a distinguished winner of the November stakes. " Convoy " (A.B.F.D.; *British;* Clive Brook) was second. " Edison the Man " (M-G-M; Spencer Tracy) was only a head away third. " Pride and Prejudice " (M-G-M; (Garson-Olivier), " Maryland " (Twentieth Century-Fox; Walter Brennan) and " My Love Came Back " (Warner; Olivia de Havilland) top the rest.

DECEMBER.—" Waterloo Bridge " (M-G-M; Taylor-Leigh) was first past the post, and " Sea Hawk " (Warner; Errol Flynn) was close up second. " I Love You Again " (M-G-M; Loy-Powell) and " Lucky Partners " (RKO-Radio; Rogers-Colman) head the rest of the field. Others prominent were " The Boys from Syracuse " (General; Alan Jones), " When the Daltons Rode " (General; Randolph Scott) and " The Gay Mrs. Trexel " (M-G-M; Joan Crawford). " George and Margaret " (Warner; *British;* Marie Lohr) was a good outsider.

Summing-Up.

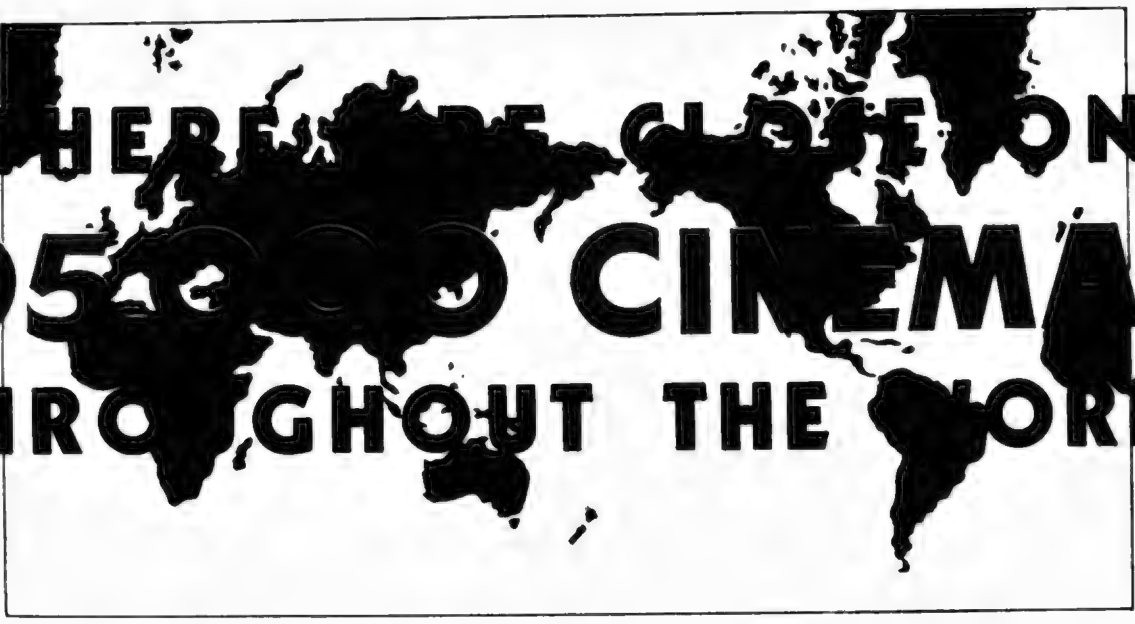
In awarding the honours, it is obvious M-G-M was responsible for the biggest output and the most consistent. The highest average, however, goes to

(*Continued on page* 33.)

A CHALLENGE!

It's a comforting thought in these uncertain times to find the leader of the motion picture industry serenely stable, solidly strong, thankfully capable of assuring continued security and prosperity to its customers. Great attractions await all M-G-M Showmen—the Friendly Company's challenge to meet all opposition and adversity with confidence! Keep smiling with Leo!

Keep right on . . . . overleaf!

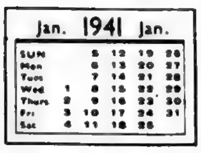
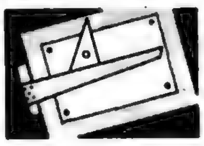


THERE ARE CLOSE ON 95,000 CINEMAS THROUGHOUT THE WORLD...

BUT YOURS IS THE MOST IMPORTANT!

Its success means everything to you!

It also means a great deal to Metro-Goldwyn-Mayer, and for that reason the Friendly Company offers you the greatest product on earth to ensure the success of your theatre and its good will.

Leo's stupendous output for the year  **now at hand is planned**  **to overcome the trials of the times.**

Jan. 1941 Jan.

1941 begins auspiciously!

STRIKE UP THE BAND *Mickey Rooney, Judy Garland,* **is already rated in the trade the**

most sensational attraction which ever launched a new year.

THE GAY MRS. TREXEL *Joan Crawford, Fredric March,* **and I LOVE YOU AGAIN** *William Powell, Myrna Loy,* **won trade acclaim in previews. Both are smashing entertainments! The big ones are just beginning!**

BOOM TOWN *Clark Gable, Spencer Tracy, Claudette Colbert, Hedy Lamarr.* **Four Pictures in one . . . it's a boxoffice gusher!**

THE PHILADELPHIA STORY *Katharine Hepburn, Cary Grant, James Stewart,* **screen adaptation of the Broadway success that ran a solid year! Noel Coward's thrilling musical romance BITTER SWEET** *Jeanette MacDonald, Nelson Eddy,* **in radiant Technicolor.**

THIRD FINGER, LEFT HAND *Myrna Loy, Melvyn Douglas,* **will set the nation laughing at its merry madcap romancing . . . and laughter will turn to roars when the MARX BROTHERS GO WEST. Temperatures will leap at COMRADE X** *Clark Gable, Hedy Lamarr.*

more over

The world awaits Ethel Vance's best seller . . . ESCAPE *Norma Shearer, Robert Taylor.* **You can't escape it! Watch the screen blaze with daring drama and thrill-packed exploits in FLIGHT COMMAND** *Robert Taylor, Ruth Hussey.* **Hurrah! Here's** *Judy Garland* **as LITTLE NELLIE KELLY** **with** *George Murphy,* **and watch 'em all come again and again for COME LIVE WITH ME** *Hedy Lamarr, James Stewart.*

This paper rationing compels us to do no more than list a few more of the unlimited supply of great M-G-M hits, the names of which will be household words during 1941.

A WOMAN'S FACE
Joan Crawford, Melvyn Douglas
Conrad Veidt

ZIEGFELD GIRL
Hedy Lamarr, James Stewart
Judy Garland, Lana Turner
Tony Martin, Jackie Cooper

THE WORLD WE MAKE
Norma Shearer, George Raft

WITCH OF THE WILDERNESS
Clark Gable, Hedy Lamarr

RAGE IN HEAVEN
Robert Montgomery, Ingrid Bergman

BLOSSOMS IN THE DUST
Greer Garson, Walter Pidgeon

MEN OF BOYS' TOWN
Spencer Tracy, Mickey Rooney

MR. CO-ED
William Powell, Myrna Loy

I MARRIED AN ANGEL
Jeanette MacDonald, Nelson Eddy

ALSO further adventures of **THE HARDY FAMILY, DR. KILDARE, MAISIE, TARZAN & NICK CARTER**

"Nice work, Leo! We depend on you to keep the nation entertained!"

M-G-M SHORTS COMPLETE OUR HAPPY NEW YEAR STORY

Leo Junior's brief but bright entertainments give added strength to any programme.

CRIME DOES NOT PAY · PETE SMITH · JOHN NESBITT'S PASSING PARADE · CAREY WILSON'S MINIATURES OUR GANG · FITZPATRICK TRAVELTALKS & M-G-M CARTOONS in Technicolor

"THIS ENGLAND"

No more topical subject appears in the New Year's Programmes than British National's THIS ENGLAND, which David Macdonald directed. It is an epitome of the various crises in our island history and stars Constance Cummings, Emlyn Williams and John Clements. Anglo-American is releasing the picture

GREAT NEW GEORGE FORMBY COMEDY

Some scenes from IT'S TURNED OUT NICE AGAIN, produced by Michael Balcon, directed by Marcel Varnel, and starring George Formby, supported by Peggy Bryan, Elliot Mason, Edward Chapman, Mackenzie Ward, Ronald Ward, John Salew and O. B. Clarence. An A.B.F.D. release

"THE GHOST OF ST. MICHAEL'S"

Some scenes from THE GHOST OF ST. MICHAEL'S, produced by Michael Balcon, directed by Marcel Varnel, and starring Will Hay, who returns to his popular schoolmaster characterisation. The star is supported by Claude Hulbert, Charles Hawtrey, Raymond Huntley, Felix Aylmer, Elliot Mason, John Laurie and Hay Petrie. An A.B.F.D. release

"PASTOR HALL"

Wilfrid Lawson and Nova Pilbeam in PASTOR HALL which British Lion will generally release on Jan. 20. Sir Seymour Hicks is also co-starred in this moving essentially timely picture

"UNDER YOUR HAT"

Jack Hulbert and Cicely Courtneidge in UNDER YOUR HAT, the screen adaptation of their most famous stage success. They play film stars who become involved in a madly thrilling spy chase. (British Lion.)

"YOU WILL REMEMBER"

Scenes from YOU WILL REMEMBER (British Lion) which depicts the real life story of Leslie Stuart, the famous composer played by Robert Morley. Emlyn Williams, Dorothy Hyson and Tom E. Finglass have outstanding roles

K.R.S. SILVER JUBILEE

FROM CHAOS TO ORDER

By JAMES BENSON
IN AN INTERVIEW WITH
FRANK HILL

A. GEORGE SIMTH

S. ROWSON

E. G. TURNER

R. C. BROMHEAD

J. C. GRAHAM

25 Years' History Told for First Time

TWENTY-FIVE years ago was born the K.R.S., successor to other previous organisations having for their object the protection of Trade interests. Then, as now, this country was in the throes of a war which came to be known as the Great War—not, some would say, a very propitious moment for launching a new body in a Trade that was struggling to find its feet amidst many conflicting interests.

THE Kinematograph Weekly *of December* 16, 1915, *contained a paragraph, which is reprinted in the centre of this page, recording the formation of the K.R.S. as a society.*

Of the subscribers therein appearing, only F. W. Baker still remains in the Industry, still persisting as Butchers' Film Service, the leading independent in a Trade which has seen the business aggregate into large consolidated groups.

Of the other subscribers, A. C. and C. D. Lovesey were with Ruffells Bioscope; J. M. Dearden, a Scotsman, represented Greens, of Glasgow, in London; H. T. Redfern and P. Wheelwright were with the Gaumont Company; while H. R. Bishop was connected with the Tyler Film Co.

A. M. Kay, who was a member of the Council, will be remembered for his association with the Ideal Film Co., Ltd., in more recent years, while J. C. Squiers, now an executive of M-G-M, was then connected with the Globe Film Co.

When one reflects on that period it is not surprising to find from the Society's records that, although meetings were called, they were often abandoned for want of a quorum, no matter how important the subject down for discussion. This was due in part to a number of renters being absent on military service, but doubtless also to apathy on the part of many others. In consequence it is not to be wondered at that between the years 1915-18 the Society was in a more or less moribund condition.

Towards the end of 1918, however, the minute book shows an awakening to the need of a virile renters' organisation to deal with the many matters of common interest then extant, and as a result it was decided that a full-time paid Secretary was necessary if the Society was to make progress.

First Chief

To the history of this period E. G. Turner, the first president of the K.R.S., contributes the following reminiscence:—

"During these early years there was no recognised contract for the renting of films as between renter and exhibitor.

"After the war, a very large number of kinema theatres changed hands, and the new proprietors sometimes did and sometimes did not notify the renters that all contracts were cancelled. This meant a tremendous loss to the renter and dislocated entirely the renting system. It eventually became so bad that the renters, whilst they did not love one another, had to do something to protect themselves.

"Consequently, a meeting of all renters was convened in the theatre at the top of Pathé's building in Wardour Street. Mr. Geoghegan, of the firm of Pathé, took the chair. It was a rough-and-tumble meeting, as not one renter trusted the other and the atmosphere of each and every one was of distrust.

"With this knowledge well established in my own mind, before I would commit the Walturdaw Company, of which at that time I was the head, I told the assembly that if the firms I had already mentioned were going to carry on in the same way, I would not under any circumstances be a member. If all renters assembled were genuinely desirous of forming a combination to protect their interests, I would put it to the challenge by making it a condition of my entry that each firm paid into the Society the sum of £100, the whole or any proportion of which was forfeitable if members broke the rules.

EXTRACT FROM "THE KINE." DECEMBER 16. 1915

KINEMATOGRAPH RENTERS' SOCIETY OF GREAT BRITAIN AND IRELAND, LTD.

This company was registered on December 10, 1915, with 100 members, each liable for £1 in the event of winding up, to promote and protect the interests of persons engaged in the kinematograph film renting, manufacturing, producing, selling and exhibiting trades, etc. No person or Corporation may be a member of the Society unless engaged in purchasing or leasing at least 20,000 feet every calendar month of first release open-market films and renting the same. The subscribers are A. C. Lovesy, 8 and 9, Long Acre, W.C., kinematographer; C. D. Lovesy, 8 and 9, Long Acre, W.C., kinematographer; F. W. Baker, Camera House, Farringdon Avenue, E.C., kinematographer; J. M. Dearden, 2, Gerrard Place, W., kinematographer; H. T. Redfern, 6, Denman Street, W., kinematographer; P. Wheelwright, 6, Denman Street, W., kinematographer; and H. R. Bishop, 81, Shaftesbury Avenue, W., kinematographer.

The management is vested in a council, the first members of which are F. W. Baker (chairman), A. C. Lovesy (vice-chairman), A. M. Kay, A. S. Mayall, H. T. Redfern, J. M. Dearden and J. C. Squier.

"Owing to the suspicion existing amongst the members they could not agree as to who was to be the President. Quite a number of names were put forward, but each had its opponents.

"Eventually, some member stated that, as Mr. Turner has brought forward this drastic rule, he should be the man to steer the ship, and I was surprised to find that I got a unanimous vote. Also to my surprise, I found all the smaller renters backed me, and thus I was pitchforked into the Presidency.

"We got to work quickly—formed our committee, set our rules in order, and I am now going to divulge something which took place and which will, I think, become public knowledge for the first time. After our rules were made, I engineered a technical breach of one of those rules and took care to see that this breach came to the notice of several of the renters.

"At the next committee meeting I was charged (which, of course, I knew I should be) with a breach of the rules. It was found to be very technical, and from numbers of the committee came the suggestion that as it was so technical it should be passed over. This suggestion gave to me the opportunity I wanted. I immediately moved a resolution that the firm of Walturdaw be fined the sum of £25 or £50 (at the moment I cannot remember the correct figure, but I believe it was the latter named amount, the records of the Society would confirm this). I touched the foot of my vice-chairman, F. W. Baker, for him to second it, which he did. It was carried, and the fine was paid the next day. This showed all the members present that while I was president I intended to run the Society as a business affair, without favour to any member, and I can recall one expression from one member to another at that meeting: 'By God, if he does this to his own firm, what will he do to any other?'

Stronger

"The Society became stronger each month. I was its first President. I held that office for 18 or 21 months, and I resigned on a question of policy. I was followed by F. W. Baker, under whose chairmanship the Society went strongly ahead, and has done under the various successive chairmen, coupled with the wonderful organising ability of the present secretary, F. Hill.

"Incidentally, I was responsible for the election of Mr. Hill from the selection of three applicants for the secretaryship, and the reason for my strongly supporting his appointment was because I had had the pleasure of dealing with him when he was secretary to the Performing Rights Society, when, at my one and only interview with him, he fined one of my companies £5 or £15. I was so struck with his businesslike methods, his courtesy, his knowledge of the Trade and the excellent way in which he managed affairs, so as to make the person fined feel that he was almost being presented with a cheque instead of having one extracted from him."

Frank Hill

Frank Hill still has vivid memories of his first morning with the K.R.S., when, on January 6, 1919, he stepped into the office of Albert Clavering at 20, Soho Square, and was handed over the correspondence for the Society by Miss Fitzgerald.

A glimpse at the Kine. about this time reveals the small beginnings of a Society which has grown in 25 years from an accommodation office to a Society owning its own building and from the employment of one paid secretary to a staff of 45.

Continued on page 31

WOOLWORTH WORKERS MUST UNDERSTAND THEIR JOBS

BOARD OF TRADE CHIEFS DO NOT WHEN IT COMES TO FILMS

By Jack Prendergast

ONE of our oldest contributors, Jack Prendergast, Yorkshireman and fighter, is in his usual critical but constructive mood in this article. We particularly would draw our readers attention to his proposal for a mutual insurance fund so that the task of rebuilding may not be delayed.

LOOKING THROUGH SOME BACK NUMBERS OF "THE KINE." NEW YEAR ISSUES I FIND TO MY SURPRISE THAT I HAVE BEEN CONSISTENT. IN MY DEFENCE OF LOST CAUSES FIRST PLACE HAS BEEN ALWAYS WITH BRITISH PRODUCTION — I HAD THOUGHT IT WAS THE INDEPENDENT EXHIBITOR.

Had I possessed the wisdom to have defended the Renters, the Independents would have got together to a man against me and we would now be organised.

British film production is a different kettle of fish (whether it is possible to organise jellyfish I don't know, and I don't want to know). One thing I do know is that whatever condition it happens to be in it can't be fathered on the war.

One Way Street

No, but there is a one-way street called Wardour Street, the pavement of which has been heavily worn by refugees from Intelligence. These gentlemen's connection with British films has been to create millions of feet of celluloid, the only use of which would be to stop window panes from splintering. All this has been blessed by a department of the Board of Trade, whose bosses move from branch to branch of the Government like Woolworth's managers—only Woolworth's managers have got to understand their job.

Now, although at the beginning of the war the unprofitable prophets of production were saying: "We must not let the British film-producing Industry die as it did in 1914," etc., etc., a lot of exhibitors are wondering where to get their next year's quota from.

Labour leaders in the Industry occasionally belch forth that they have got their members into a reserved occupation. So what? For what? Wait a minute, I'm coming to that.

What! No Papers?

I open my "*Daily Herald*" and I learn that the publishers will do all in their power to deliver to me every morning the paper with my breakfast. Just imagine *No Newspapers;* there would be a terrific outcry.

Now I submit *No Films* would be an equal catastrophe—but that is not likely to happen. Only *No British Films*, not merely for home consumption, but think of this Great British Empire without the most potent medium of propaganda and a revenue-earning factor at the same time.

We are asked to show Ministry of Information films for nothing, which practically all of us do; the operative words are "for nothing" if one checks results. One "Old Mother Riley On Munitions" would tell this country more about the National effort in that direction than all the M.O.I.s would do in twelve months.

A MUTUAL FUND FOR WELFARE AND RECONSTRUCTION

PROPOSAL THAT IS WORTHY OF STUDY

AFTER a visit to Sheffield I am wondering, after what I have seen, whether this Trade, that has done so much in the past for others, could look a little nearer home, and devise a scheme by which exhibitors could "mother" exhibitors who have been knocked by the War.

I AM sure that by some sort of levy we could help those who need it and who need it at once. Say we all ran a concert to form the fund, loaned the money interest free to help, and when happier times come get it repaid, making over the repayments to the C.T.B.F? There are staffs and proprietors who for some time have not known which way to turn. Then there are the boys on the South-East Coast; things can't be too good for them. I have mentioned this to a few people and their answer is: "Get on with it!"

I CAN'T, personally, but there are some who could and I know would if they get a lead. A Trade Reconstruction and Welfare Fund are going to be a real need. What the Government is committed to after war is not much use now to a man on the floor, unless as a promissory note.

TREASURY HELP

It means if we help a man now we are not only helping him, but the Trade, and we must be constructive amongst all this destruction in the interests of all.

THERE must be many who need just that little help for first-aid construction that would help them to open their kinemas. A lot of people are wondering about E.P.T. They could, on a joint and several plan, devise how to use some money within the Trade for reconstruction and probably get sanction from the Treasury.

SOME kinemas with only lobby damage (as one I have in mind) could be re-started with material available, but there will be a long delay because the owner needs that bit of help. People take the view that there are more important things than kinemas to bother about and which is quite natural.

IT must be our bother; it is our problem, the Trade's problem. We must co-operate to keep as many kinemas going as possible. The Trade needs them and the public needs them.

That great new screen comic Frank Randall, would do more to make this country keep batting if he were given a chance than all the drooping Ministry meanderers.

In the last war we had Chaplin when he was a comic, and in this war the Home Front needs the comics more than ever.

Mr. Chaplin is asking the exhibitors of this country in return for low rentals that we allow as many concurrencies as possible, and quite right too, but *why doesn't the Government, instead of telling us to show a quota that does not exist demand from us a number of dates for British films; take these dates to the banks and tell them to finance recognised producers of calibre?*

Experiments

Dangerous, you might say. It cannot be any more dangerous than the free method of the past few years. But these are times calling for daring experiments. It is far more dangerous to let all our talent and technical ability die of inaction.

Say to our friends the Americans—you need quota; we've got it.

Damn it, it will at least be a change to be told we have got to have something instead of being told we can't have this, we haven't got that.

We have the greatest school of comics in the world looking for a screen, and we as a nation have always laughed at our troubles, and I say that in the horrors which surround us to-day we depend on the kinema to lighten and make tolerable our lives. The job is greater than mere commerce, it is our duty, and if it is done and we tell 'em we're doing it the Nation will be grateful.

Dictatorship!

I am not forgetting our debt to the Americans. But we win admiration by carrying on, not by passing out. I am not unaware of the production difficulties to-day, but those difficulties would be eased if they had an assured market for an assured product. It can be done; it should be done; and exhibitors will have to play their part.

They won't like it, they never do. They were born to be told what to do. Tell 'em they can't have a film, and they'll scream their heads off; tell them they can have it and they don't want it. It is a sort of consistent inconsistency and we call it a business. All the American films are brought over here, protected by the Royal Navy (for which we pay 8s. 6d. in the £ income tax). Yet three circuits pick what they want, and if you were born with a Union Jack in your mouth it wouldn't help you to get one film for your theatre possessing all the amenities they possess. All the responsibilities to staff, etc., you can enjoy, but the free right to compete on equal terms—NO! So let's have a little positive dictation in lieu of the negative stuff.

LABOUR OBTAINS GOOD WORKING CONDITIONS

Newsreels Still Blacklisted

ONCE upon a time there was a myth that films were different from other industries and that excessive hours were essential to production. The blitz soon killed all that. The first major effect of the war on film production was that for the first time reasonable hours were worked.

SHOOTING generally finishes on or about black-out time, which in these days means soon after five o'clock. A slightly earlier start is made, but by and large, instead of the 60- to 80-hour week of pre-war days, film-production employees are working no longer than the 47-hour week of other industries. In some studios less.

WHAT has been its effect? On daily footage I have heard of very little reduction. On quality I am sure there is an improvement. One feature of the war has been the universal praise given to the technical qualities of British films. One reason is, no doubt, that for the first time for many years British technicians have had a full chance of being wholly responsible for a production.

BUT the main factor is that the reasonable hours worked enable the technician to come fresh to his job each day, particularly in those studios outside London where employees live near their jobs.

We must see to it that what has been forced upon producers by war conditions will become accepted by them as a permanent feature, both now and after the war. Not only their employees but the Industry as a whole will benefit.

By GEORGE H. ELVIN

General Secretary of the Association of Cine-Technicians

Still no Accord

ON the studio side collective labour negotiations have been difficult through liquidation of the British Film Production Association. For four years A.C.T. has been endeavouring to negotiate a standard studio agreement. The negotiations were practically concluded and an agreement about to be signed when the B.F.P.A. disintegrated. The new Producers' Committee readily agreed to meet us, but inevitable delay was caused—and the agreement is still not signed.

Fortunately, there has been a ready willingness from all studios and feature producers to comply with trade union standards, and the rates laid down in the negotiated but unsigned agreement are generally observed, as are most of the other clauses in it. For the recalcitrant producer, should one show his head, the Fair Wages Clause of the Films Act or the Ministry of Labour's more recent Conditions of Employment and National Arbitration Order are at hand to ensure the payment of fair wages and the observance of fair working conditions.

Bonuses

STUDIOS and feature producers have responded well to the requests from the unions to meet them on matters arising from the war. Cost-of-living bonuses have been negotiated, effective spotter systems adopted, every reasonable protection against risks put into operation, adjusted working hours determined, and the principle of special insurance for working during alerts has been accepted.

ON many matters the producing and trade union interests are acting jointly. Incidentally, the Industry should not forget that it is the unions who have inevitably been in the forefront of all moves to protect the Industry. It was the unions that started the agitation to insist that the Films Act continue in operation; the unions helped lead a deputation to Ernest Bevin to ensure that sufficient personnel remained in the Industry; following representations by A.C.T., correspondence between Sir Andrew Duncan and myself was published in order to make clear that the Defence (Cinematograph Quotas) Regulations would not be used to help transfer production from this country to the Dominions.

IT was the trade unions which formed a recent deputation to the Parliamentary Secretary to the Board of Trade and obtained assurances on recent production difficulties which have arisen in the Industry. The old-fashioned school which still labours under the belief that trade unions are one-sided bodies working to the exclusive benefit of employees and to the detriment of employers should remember these things.

ON the short production side A.C.T. has made more progress than in any other year. Agreements have been signed with most of the important producers; negotiations now in progress should see almost all this side of the Industry so covered before 1941 is far advanced. Similarly, cost-of-living bonuses and other arrangements consequent upon the war have been amicably negotiated.

Blacklegs

THERE are, however, certain short producers, mainly engaged in making quota for American distributors, who have not yet fallen in line. Poverty is their main argument against trade union rates—an argument which we cannot accept. But such producers have a case in as much as the absence of a cost-test for shorts does encourage production at uneconomic levels.

The Board of Trade has power under the Films Act to remedy this. I hope that this small, but important, matter will be one of their New Year resolutions. Its effect on the short film Industry will be just as beneficial as a cost-test has proved to the feature production.

THE disintegration of the British Film Production Association has destroyed the conciliation machinery set up by the Laboratory Agreement. It cannot, of course, destroy the agreement itself, and A.C.T. will see that this side of the Industry is not allowed to drift back into the chaotic state which existed before its negotiation.

Laboratories

The refusal of laboratories to meet A.C.T. to negotiate a cost of living bonus, forced A.C.T. to refer the dispute to the Ministry of Labour. An agreement was then negotiated. Such, or similar machinery, will be enforced in the future if the laboratories continue to maintain their present silly attitude. A.C.T. is determined to ensure that collective negotiation has come to stay. Agreements similar to the standard collective one, have been negotiated with Technicolor and other important companies not party to it. Therefore, 1941 sees for the first time nearly every laboratory employee working under trade union rates and conditions.

THE NEWSREEL COMPANIES ARE STILL THE INDUSTRY'S BLACK SPOT, CONTINUING TO LIVE IN AN ATMOSPHERE AKIN TO THE MIDDLE AGES. THE VERY MENTION OF THE WORDS "TRADE UNION" SEEM TO CAUSE A PARALYTIC FIT. THERE HAVE BEEN QUITE A FEW NEWSREEL CASUALTIES TO TECHNICIANS OPERATING UNDER WAR CONDITIONS. YET A.C.T. HAD TO GET PRESSURE EXERTED THROUGH THE ADMIRALTY AND THE MINISTRY OF INFORMATION BEFORE EVEN THE HUMANE PROTECTION OF SPECIAL WAR-RISK COVER WAS ACCEPTED COLLECTIVELY BY THE NEWSREEL COMPANIES. THE BETTER OF THEM HAD, OF COURSE, SEPARATELY COVERED THEIR EMPLOYEES.

A.C.T. started from scratch and is now officially recognised by 90 per cent. of the film production Industry. We are not going to be baulked at the last milestone. Present-day legislation provides plenty of media with which to bring reactionary employers into line. Our last Annual General Meeting has mandated us to use them.

Keeping it Alive

WHAT of 1941? Trade unions cannot function in a non-existent Industry. Our first duty must be to see the Industry is kept alive. During the past year it has proved that we can deliver the goods. Mr. Duff Cooper and other Cabinet Ministers have publicly acknowledged the importance of films. To ensure the Industry continues to play its full part in the national effort many things are essential.

BRIEFLY, existing film legislation must remain on the Statute Book. There must be proper co-ordination between all Government departments interested in film production and studio space to keep available sufficient personnel, stages and other production necessities. Those plans to help independent British production must emerge from the cubby-holes of the Board of Trade. The short-quickie must be abolished by the institution of an adequate cost-test for shorts.

TRADE Union rates and working conditions must be observed through the entire Industry. Generally, the Government must replace its pious platitudes about the necessity of films by effective support to the Industry in several of the many ways at its disposal.

"VALOUR AND COURAGE"

AMERICAN CHIEFS SEND MESSAGES THROUGH

SAM SHAIN

"Kine." New York
★ Correspondent ★

AMERICAN film companies are doing everything possible to carry on as usual in England in 1941. In these perplexing days, when humanity is on trial, those who guide the destinies of the motion picture Industry in America realise how fortunate they are to be charged with the task of producing entertainment. No diminution of effort is contemplated in this regard.

Speaking for M-G-M, Arthur Loew, *vice-president in charge of the foreign department, states that M-G-M's confidence in its British staff, under such able and loyal leaders as Sam Eckman and Jimmy Squier, is exceeded only by its confidence in Britain.*

Arthur Kelly, *vice-president and general sales manager of U.A., says: British exhibitors do not need messages of philosophy from the distributors. U.A. will have a great array of important pictures for British exhibitors, and it will be a happy U.A. year.*

It is the wish of Paramount, says John Hicks, *vice-president in charge of foreign, that 1941 will bring to the British people the victorious peace they so rightfully deserve. Paramount believes that the world public to-day wants motion pictures in which entertainment, with comedy and action, predominates. In keeping with this policy, Paramount has ready several outstanding pictures of this type.*

Through JOSEPH McCONVILLE, foreign sales head of Columbia, the company sends its heartfelt good wishes for the coming year to British exhibitors, and expresses its deep admiration for valour and noble determination in face of unprecedented trials. It is Columbia's hope that England's courage and devotion will be fully rewarded.

British Films are in the Balance

● **THE coming year is a fateful one for the future status and development of British production.**

● **ON this page all aspects of this vital problem are discussed by two eminent producers.**

By MAURICE OSTRER,
IN CHARGE OF PRODUCTION,
GAINSBOROUGH PICTURES

We, Too, Will Win Victory

THERE are two questions being frequently asked of British film producers at the beginning of the second year of war-time film production in this country. The first deals with the question of whether it is going to be possible for British films to carry on in 1941 or whether the problems of labour, casting, materials and other war-time setbacks are going to prove too strong for the film production chiefs. The second question is concerned with any possible change in the type of films required by the film-going public through war conditions.

MY answer to the first question is emphatic. British films must and will carry on through 1941! *I have no doubts of the ultimate victory of film producers over the numerous difficulties arising in these days of war if they are given adequate support and help from the Government. The present Government looks favourably upon the British film Industry as a profitable source of much-needed export to the United States, and seems determined to foster its growth and help it to overcome what appeared in the first days of war to be insuperable obstacles.*

Call-up Problems

DECISIONS affecting the calling-up of key men in the Industry, supply of materials essential to film production, location requests and censorship of topical subjects, in addition to practical help in co-operating with any of the Services, should be obtainable from one Government official empowered to give such decisions without reference to other subsidiary departments. If this centralisation is achieved in 1941, there should be a great speeding up of film production in this country.

As to the difficulties themselves, one of the greatest is the problem of obtaining young film actors to play in the films scheduled. There are now very few young men between the ages of twenty and thirty-three available for films, and until there is some system of deciding who should be released from military duties for filming it is going to become increasingly difficult to cast our productions in 1941. The Government have already co-operated in a number of cases by releasing certain men for films, but there is at present no criterion by which genuine cases of such men can be judged.

CERTAIN key men in technical departments in the film Industry are now reserved, but there are many others who are being rapidly called-up, leaving gaps in the personnel of film studios which are going to be almost impossible to fill. As the Government consider films to be essential both for entertainment and propaganda, and as potential "dollar-getters," then this help must be forthcoming in 1941.

The question of obtaining materials for set-building and other film production work has been covered to a great extent by forethought on the part of producers.

AS Hitler marched into one after another of the European countries, so one after another were the markets for British films closed. Norway, Denmark, Holland, Belgium, France, Italy and the Middle East were all fine customers for films from this country, but now, when the shortest way to deliver a film print to Sweden is to send it to New York and thence, *via* Petsamo, across Finland to Sweden, it is easy to see that the war has closed the majority of the existing markets.

THESE grave losses, however, will be compensated to a great extent in the future by a greater sale of British films to America in exchange for valuable dollar securities, and an even greater sale to the Dominions, where everything British is doubled in value, since war began, in the eyes of the inhabitants of the British Empire. Australia, New Zealand, South Africa and Canada will take our films if we keep on making them, and British producers in 1941 *must keep their eye on the American markets if they are going to get a return for their outlay.*

Many British kinemas have been compulsorily closed through bombing, and the majority in the big cities are closed early in the evening, with a resultant loss of box-office revenue. This must have its effect on the prospects of British films in 1941, but we must also remember that imports from America are probably going to be far less in the coming year, as the submarine menace increases and more and more shipping space is required for other goods. In Britain we must be self-supporting in films, in case our supplies from America should be cut off. By keeping up a steady flow of production from British studios, we can supply British kinemas with good entertainment without overseas help and we can also aid the export trade of Britain, which becomes increasingly important.

Types Wanted

THE second question I am asked concerns any change in filmgoers' taste in screen fare as a result of the war.

A successful film-producer can afford occasionally to make what is called "a prestige picture"—that is, one which, although it has high qualities of acting, production and subject, yet does not mean money at the box-office, in spite of the fact that film critics may applaud it, but the first question the producer as a business man must ask himself is: "What type of subject do filmgoers of to-day want to see in the cinema?" This question is more vital than ever to-day in war, when conditions of living and the mental outlook of the filmgoing public might easily have undergone radical changes.

It is a question, however, which I can answer with confidence. Filmgoers have not changed their ideas of what constitutes good film entertainment since the war changed their lives. It is not easy to shake an Englishman out of his calm stolidity, and nowhere has there been any evidence that the war-time film audience is calling out for a change in the type of films offered for their entertainment.

COMEDY still leads the list of money-makers, followed by thrills, glamour, romance and all the old ingredients of a successful box-office film. Filmgoers may laugh or cry a little more easily, as they live at a higher tension in war-time; their appreciation of the beauties and history of their native land may be keener and their taste for thrills more eager, but on the whole they will be satisfied in 1941 *to have the "mixture as before" served to their film palates.*

BY GIVING THE MODERN FILMGOER THE TYPE OF SCREEN FARE HE LIKES—AND HAS THE RIGHT TO DEMAND—BRITISH PRODUCERS WILL DO A GREAT DEAL TO COMBAT ANY WAR-TIME BLUES AT THE BOX-OFFICE.

By MICHAEL BALCON
PRODUCTION CHIEF,
EALING STUDIOS

CAMERAMEN ARE "GUNNERS"

I AM probably becoming a bore on the subject of the official indifference to films at the present time. I have tried to present the Industry's case to the proper quarters; having failed to convince them, I have sought the co-operaton of the Press, both trade and lay, to present to the officials and the public some of the problems which face the British film producer to-day and of the neglect on the part of officialdom to justify the truth in Mr. Duff Cooper's statement that films can become, in modern warfare, important weapons of war.

As to the effect on the public, I cannot say, though some people have bothered to write sympathetic letters on the subject. As to the effect on official quarters, I am becoming convinced that papers, with, perhaps, the possible exception of *The Times*, do not penetrate into these sanctums of dignified ineffectiveness.

An Appeal

The purpose of this article is not to go over the old ground of this Cinderella industry, but to appeal directly to *you*, who work as I do on the production side of films, to do *your* bit towards providing a happy ending to the whole unhappy story.

HIS is why I make this appeal. A letter I received the other day put the idea in my head. It was a letter from an old friend of mine who is known to many of you. I have a great admiration for him and for his work, consequently, I am more than a little disturbed by his point of view, which is this:—

He questions what use we are, working away making films—or trying to make them—at a time like this. He questions whether he would not be better employed if he were doing some work of a more direct "war effort" nature.

I cannot blame him for this defeatist attitude—for it is that—towards his work, for I know what is the cause of this attitude. It is that he, a conscientious citizen and a patriotic Englishman, can find no official indication that he is, in fact, doing useful work. He sees, no doubt, as I have seen, misspending of public money on the part of the Films Division of the Ministry of Information—a lack of real co-operation with the producers, and, more serious still—an apparent lack of any propaganda policy in film production.

THIS IS MY APPEAL TO YOU: KEEP AT IT. IF YOU ARE IN A JOB IN FILM PRODUCTION—STAY IN IT. IF YOU ARE OUT OF A JOB—DO YOUR BEST TO GET IN ONE, AND DON'T GIVE UP YOUR SPECIALITY AND YOUR TRAINING TO GET INTO SOMETHING ELSE. DON'T WRITE TO ME SAYING THAT IT'S ALL VERY WELL FOR ME TO SAY THIS —WHY DON'T I GIVE YOU A JOB. BELIEVE ME, WE DO OUR BEST TO ABSORB ALL THE AVAILABLE TALENT WE CAN AND TO FIND NEW TALENT, TOO, BUT WE ARE A SMALL STUDIO WITH ONLY A LIMITED NUMBER OF POSITIONS TO OFFER.

I know *your* difficulties to-day, and I know the Industry's difficulties. But this much you must understand: it is of the greatest importance to this country to preserve what is left of the film production Industry and to develop it.

THIS is what I want to say to you: don't let them fool you. The work you have been trained to do is of the greatest importance in war and in peace—of commercial importance and of greater cultural importance. There is not a country to-day, with the possible exception of Russia, which is not familiar with the American people, with American habits, with the American life, with the American point of view.

How so? It has been achieved only by America's greatest propaganda machine—the American film Industry. It can be equally well achieved by British films.

Realise the potential importance of your work and be proud of it. Don't be ashamed of it.

While this fight for recognition goes on it is essential that the hardcore of the Industry be preserved. Stick to it! The time will come during this war when a man behind a film camera will command the same respect as the man behind a gun.

Clark GABLE and
Hedy LAMARR in
"Comrade X"
(M. G. M.)

Robert TAYLOR and
Norma SHEARER in
"Escape"
(M·G·M)

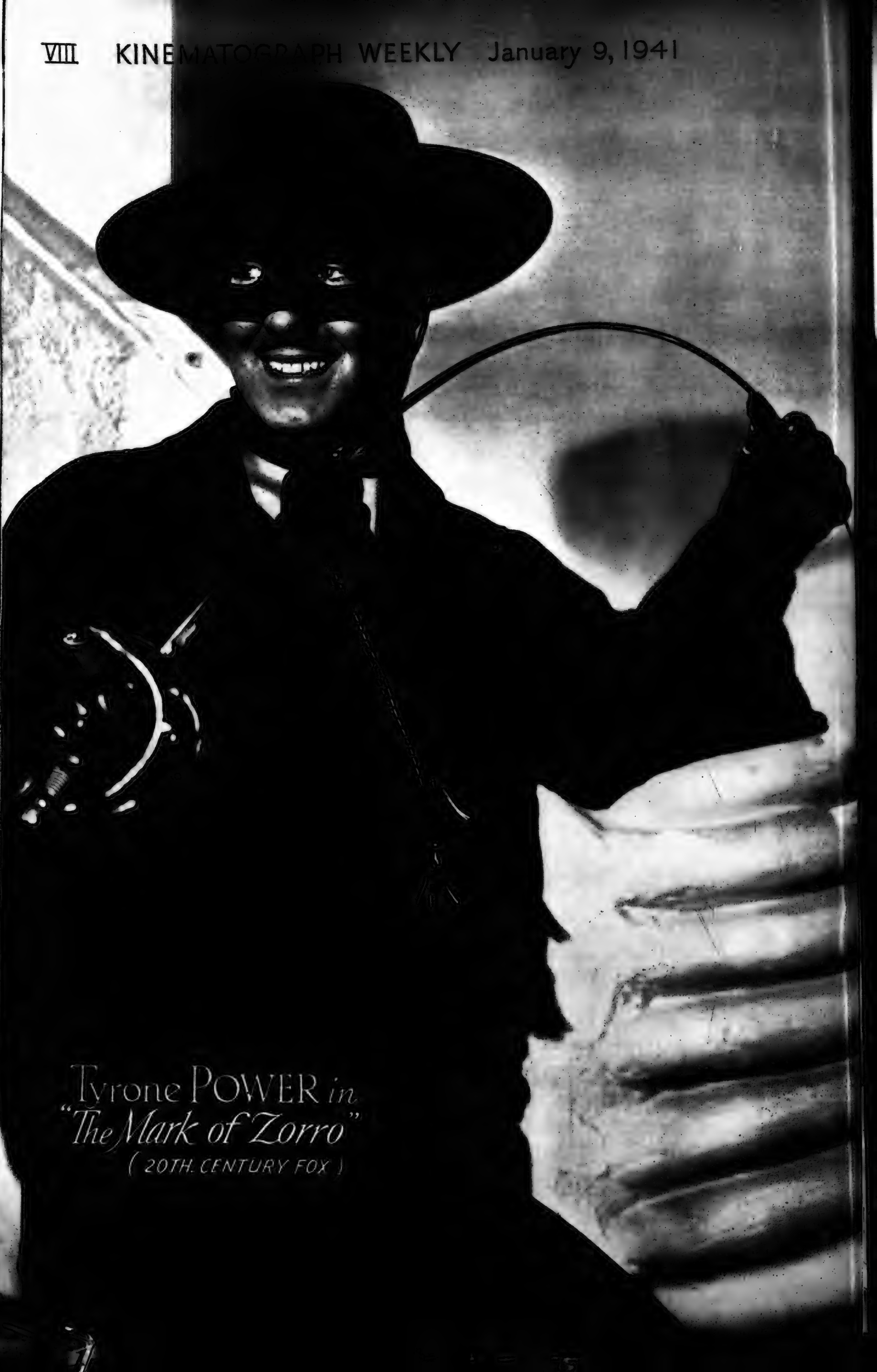
William HOLDEN and
Jean ARTHUR in
"Arizona"
(COLUMBIA)

Cary GRANT and Martha SCOTT in "The Tree of Liberty" (COLUMBIA)

"Second Chorus" with
Fred ASTAIRE,
Paulette GODDARD
& Burgess MEREDITH
(PARAMOUNT)

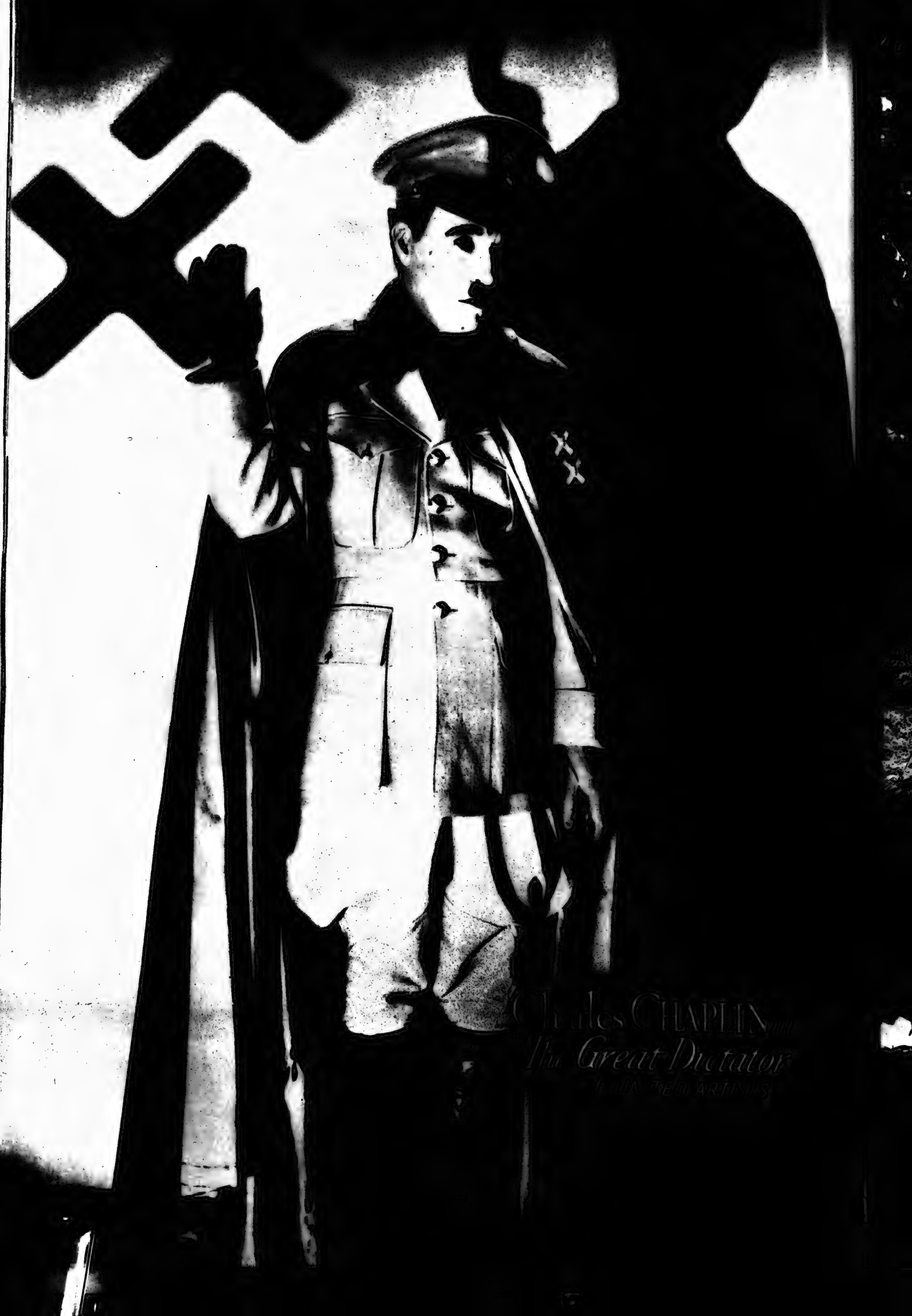
Grace BRADLEY in
"There's Magic in Music"
(PARAMOUNT)

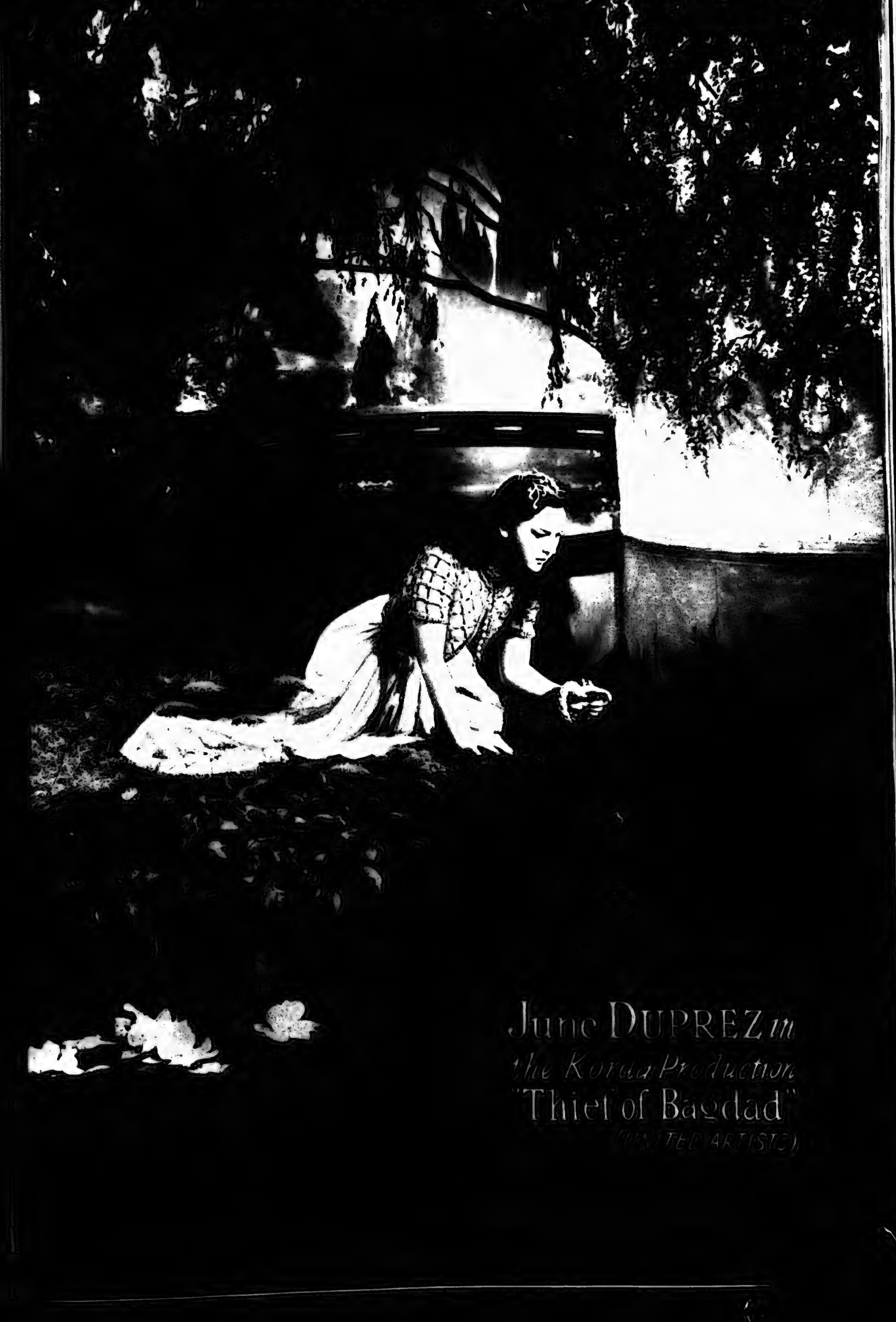
HIT PARADE
CONVENTION
1941
UISA
1925
MADELON
1918
MARTA
1931
1921
ROSIE
1907
EGGY
1919
LI
1922
Frances LANGFORD &
Kenny BAKER in
"Hit Parade"
(BRITISH LION)



Tyrone POWER in
"The Mark of Zorro"
(20TH. CENTURY FOX)

Paul Muni in
"Hudson's Bay"
(20TH CENTURY FOX)


Charles CHAPLIN in
The Great Dictator
UNITED ARTISTS

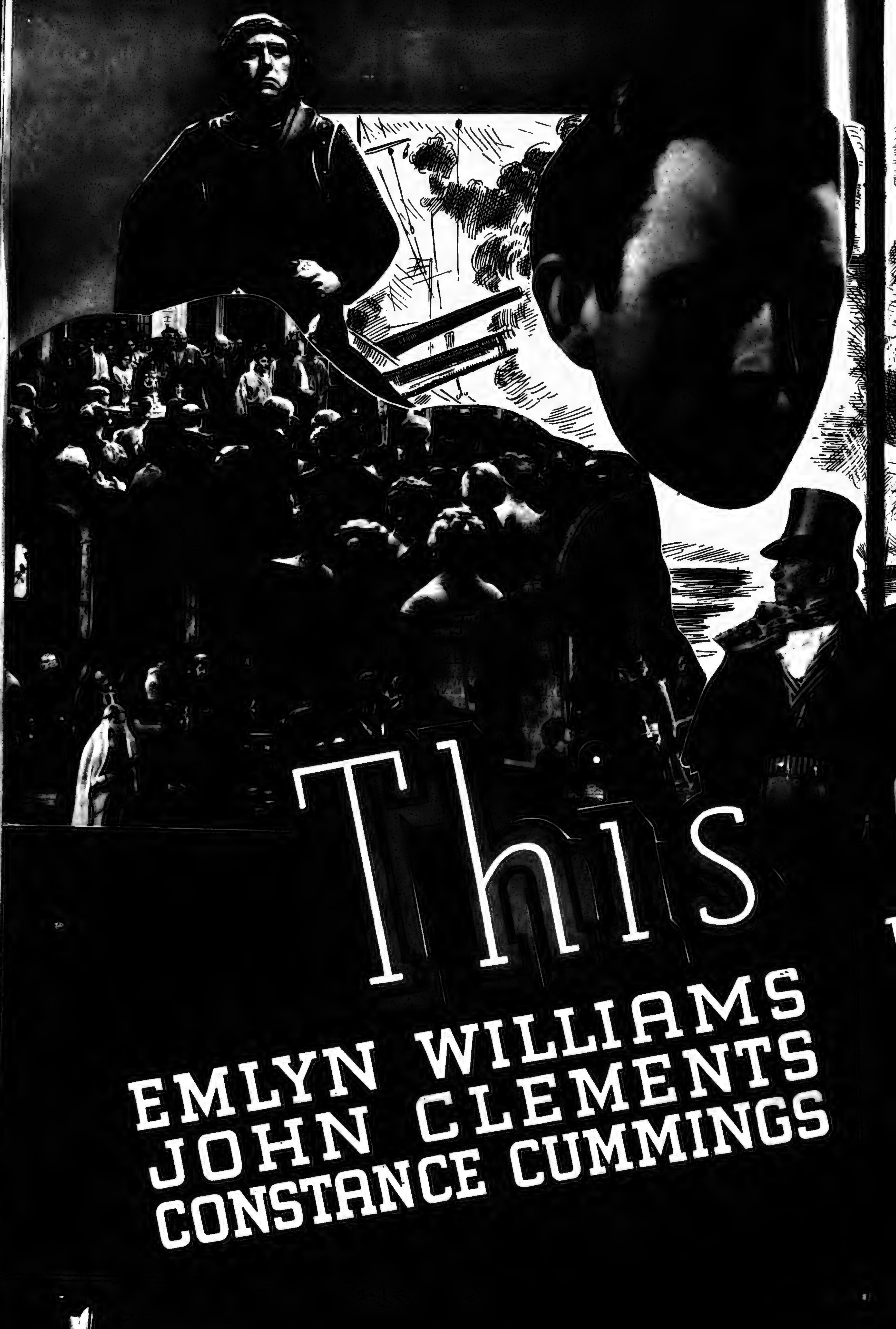


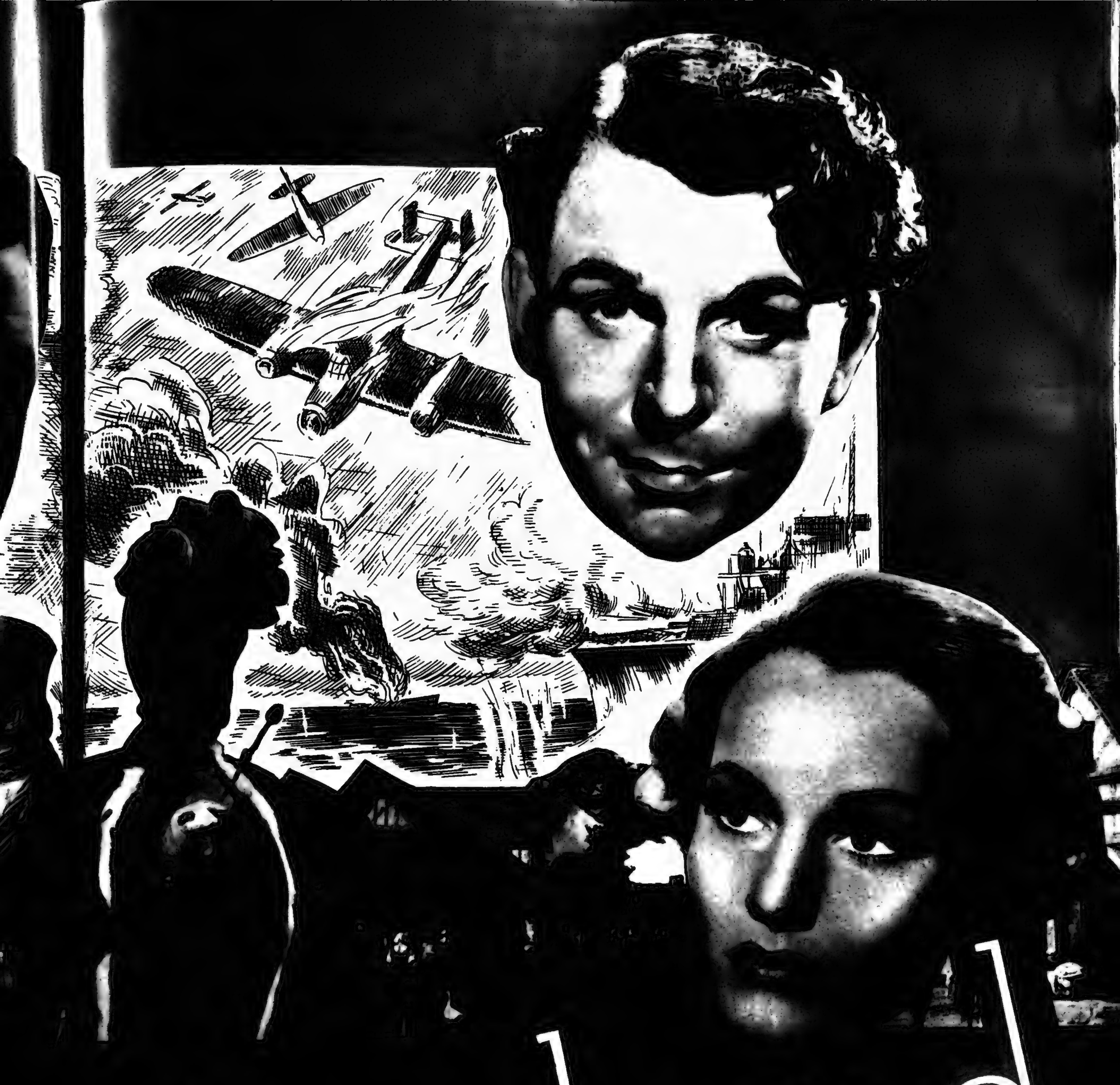
June DUPREZ in
the Korda Production
"Thief of Bagdad"
(UNITED ARTISTS)

WEEKLY January 9, 1941

Gary COOPER and
Barbara STANWYCK in
"Meet John Doe"
(WARNER BROS.)

Gentlemen
I give you the Toast
"This England"

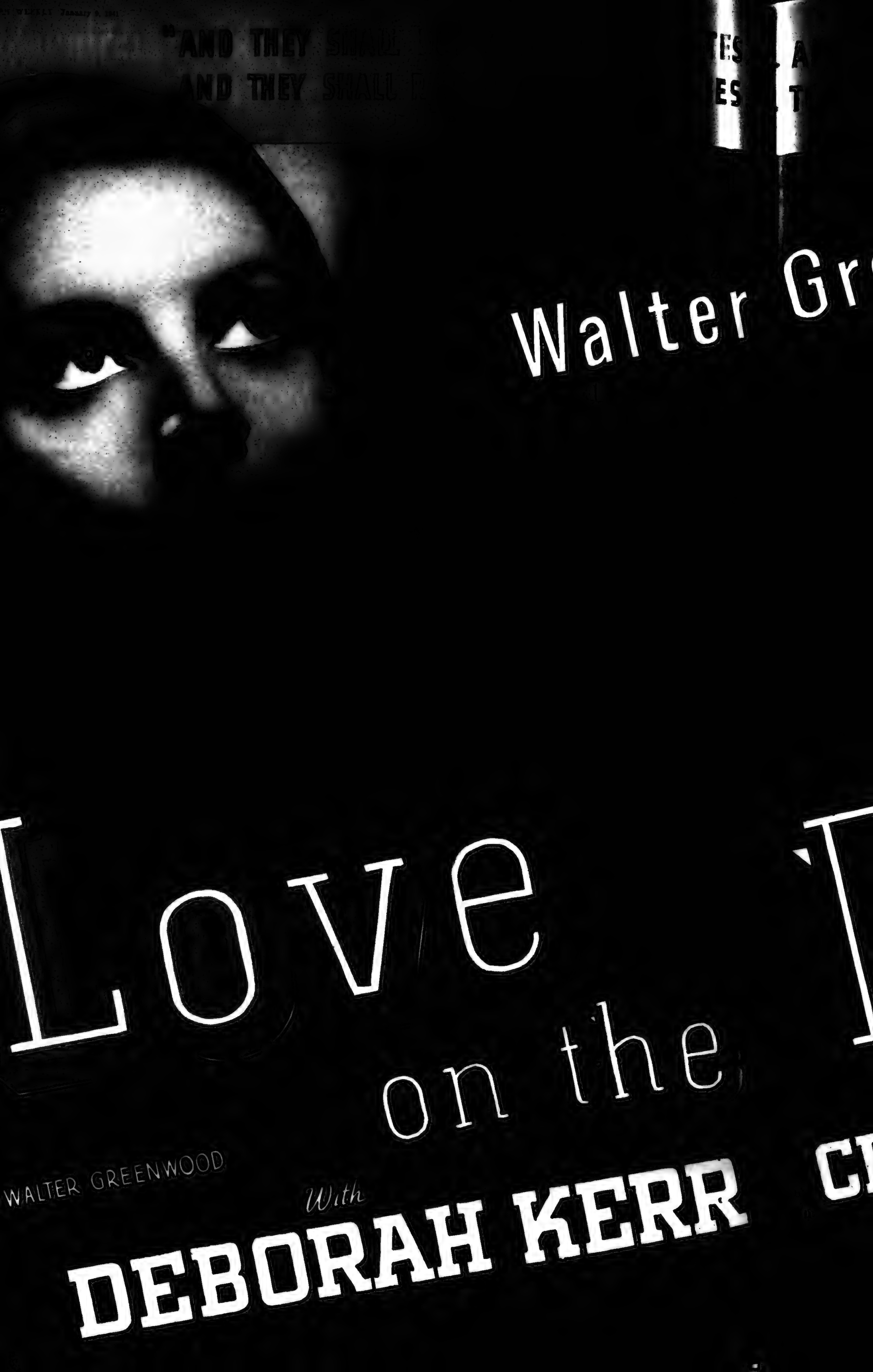

This
EMLYN WILLIAMS
JOHN CLEMENTS
CONSTANCE CUMMINGS



England

DIRECTOR: DAVID MacDONALD · *Original Story by* A.R. Rawlinson · Bridget Boland

Scenario by EMLYN WILLIAMS · PRODUCER: JOHN CORFIELD


WEEKLY January 9, 1941
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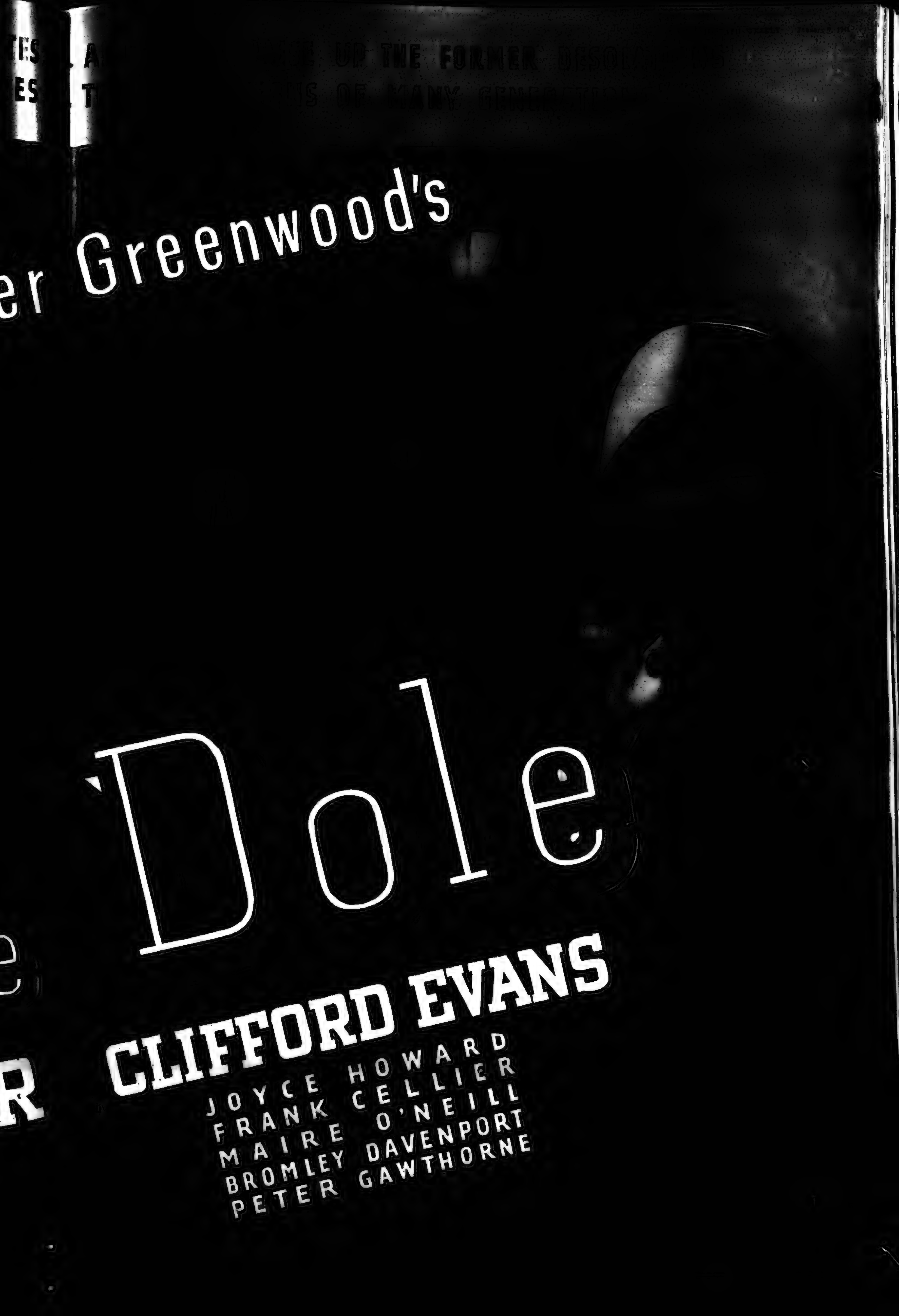TES
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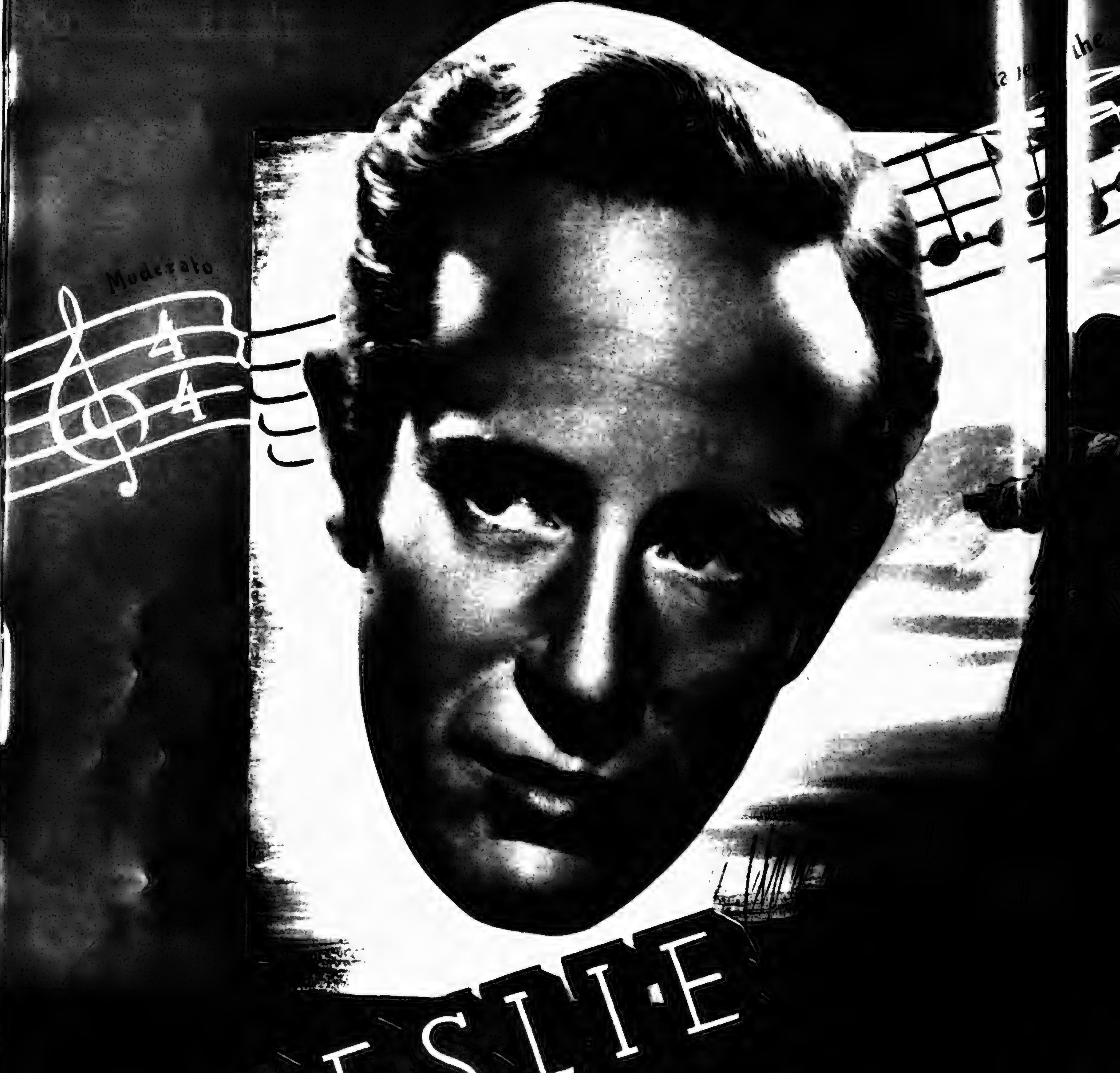
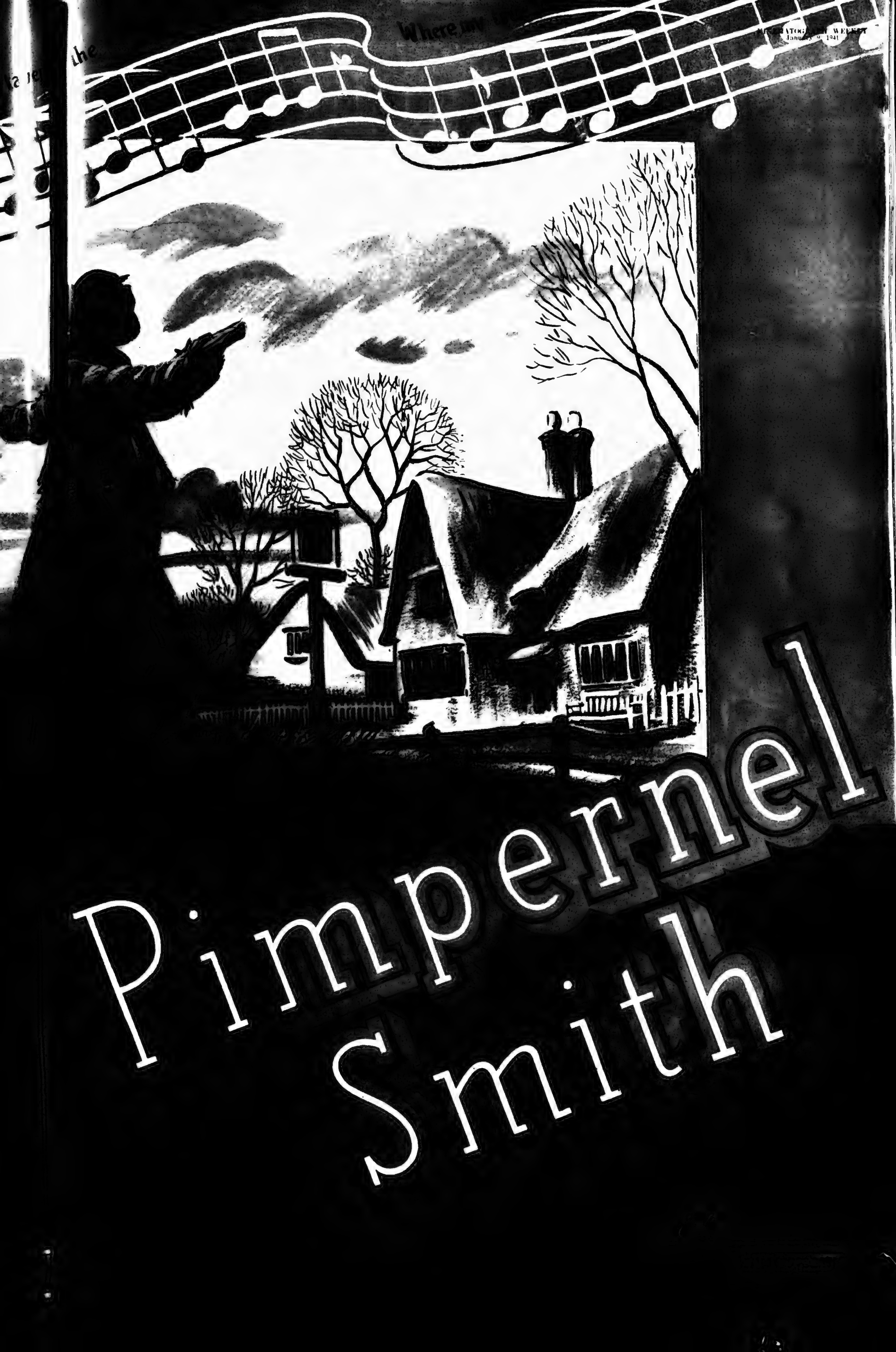


LESLIE HOWARD

Producer Director: LESLIE HOWARD
Scenario: T. de GRUNWALD · ROLAND PERTWEE
IAN DALRYMPLE A G MACDONNELL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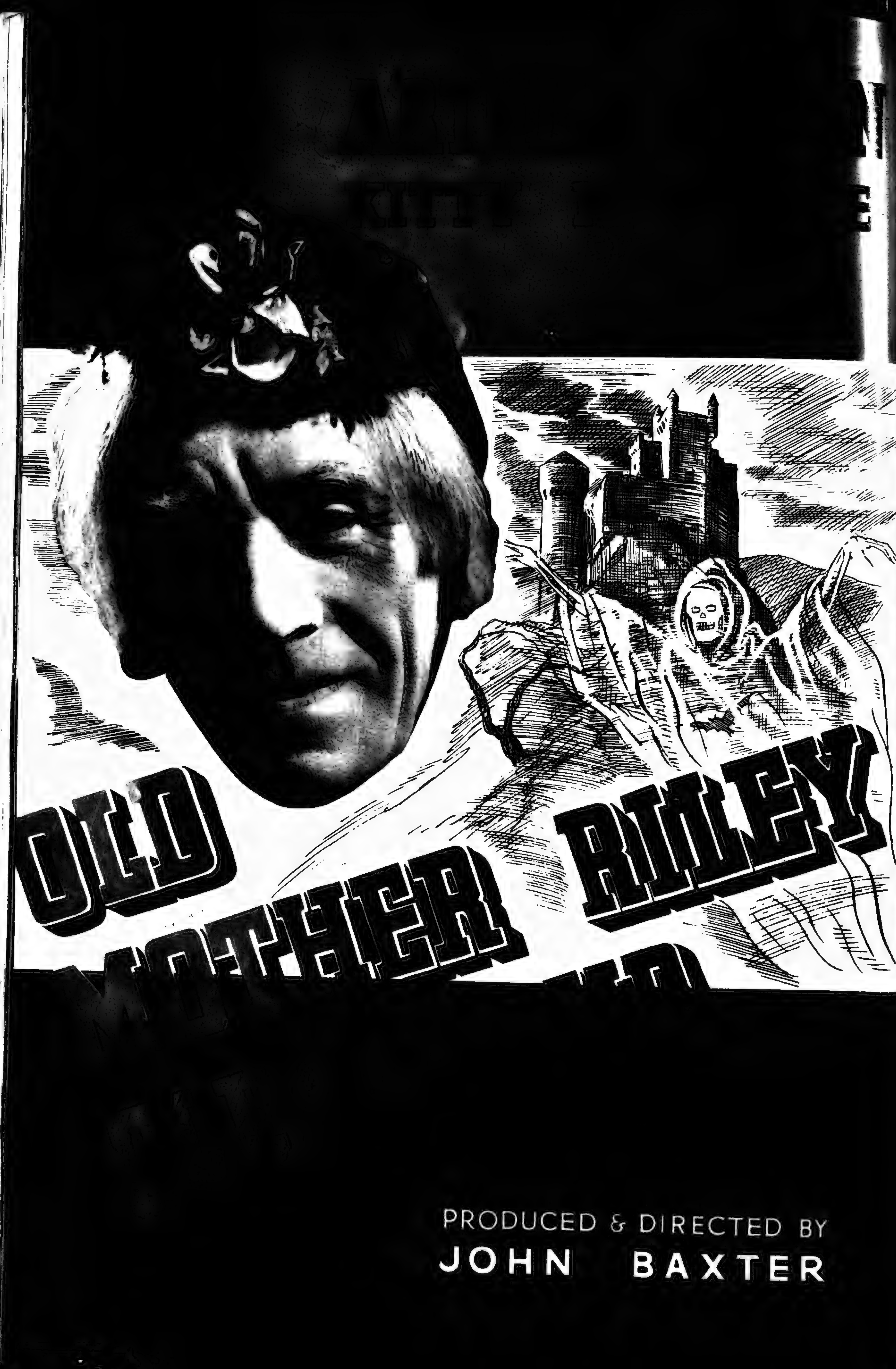
Where my
Pimpernel
Smith


OLD MOTHER RILEY
PRODUCED & DIRECTED BY
JOHN BAXTER

EXPERIMENT

By a CIRCUIT

Patronage Held Despite Raids

By DENNIS C. WALLS,

General Manager of the J. F.
Emery Circuit, Birmingham

THE CAMPAIGN upon which this circuit of 30 kinemas embarked quite recently to counteract the effects of war conditions, black-out, bombs, gossip, rumour and exaggerated reports of damage to halls has definitely been worth while.

As kinema owners we felt it to be our business, as well as a patriotic duty, to entertain as many people as possible. We still think so.

Our propaganda scheme had three main spear heads :—

1. Distribution of a series of six leaflets, one a week, to people living near kinemas which had suffered loss of patronage, stating why they should visit the kinema as usual.

   Over 75 per cent. of the paper used was scrap and waste paper.
2. Enlargements were displayed near the entrances and foyers. Screen publicity and slides were also used.
3. Managers and all grades of staff were instructed to "talk confidence," stop rumour-mongering, and encourage the interest of patrons in the theatre and its function.

Although the results so far as they have been analysed have not been in any sense sensational, proof is forthcoming that we have found the antidote to defeatism. Here are a few examples selected at random :—

SITUATION A.—Very frequent and sometimes exceptionally heavy raids. Managerial co-operation excellent. During the six weeks of the campaign box-office receipts were 43 per cent. better than in the previous six weeks.

SITUATION B.—Frequent raid warnings, occasional bombing raids. Fairly good collaboration. Average increase, 20 per cent.

SITUATION C.—Similar conditions to B, but with greater staff interest and assistance. Average increase, 22 per cent.

SITUATION D.—Similar to B and C, plus bombs in close proximity, but little staff co-operation. Average decrease, 20 per cent., but recovery is in progress.

SITUATION E.—Occasional raid warnings, very slight bombing. Excellent co-operation from all concerned. Average increase, 13 per cent.

These are a fair sample of the results. One thing is clearly demonstrated—the vital necessity for staff personnel to ally themselves with any such major publicity effort. It is not claimed that the campaign was directly responsible in every case for increased business, but there is not the slightest doubt that it definitely arrested the downward trend in the most difficult situations.

Statistical records have been compiled in respect of each theatre on such points as the following:—

1. Do the kinemas open at the times when the public can attend?
2. When are they best able to visit the kinema?
3. What are their hours of employment?
4. What are the new peak hours under war conditions?
5. How alterations in industrial and shop hours as the result of the black-out have affected the flow and peaks of patronage.

Data have been entered on specially designed census forms to show the number of patrons admitted to the theatre during every quarter hour, the opening times and closing times of the kinema, the closing times of local factories, industries, shops and offices, the last transport services, and other points.

Falling off in patronage after an "alert" has been sounded is clearly indicated from these forms. Alterations in programme times have been made from time to time, with generally good results.

Certain experiments have been made that did not prove in practice what theoretically they should have done, but they proved worth while for the small effort expended.

What of the future? We are looking ahead. Just prior to the outbreak of the war we had planned a scheme for market research within the circuit. This is in cold storage until normal times return. It is obviously impossible to obtain an accurate survey of trading possibilities under such conditions as now prevail.

When this nightmare has passed and we can again resume planning for prosperity, I shall take down my market research files from the shelf, dust them, and endeavour to apply such science as I can to the marketing of film entertainment. I think that, too, will be a worth-while undertaking.

Almost every other trade has its statistical or research branches except the kinematograph Trade. Are we so different? Practical experience will tell.

TRADE HAS DEFIED ALL ASSAILANTS

By W. J. SPEAKMAN

Whose work as Chairman of the North-Western Branch has ensured strong support for his candidature for National Vice-President of the C.E.A.

ASSAILED by dictators within as well as by dictators outside the Industry, exhibitors are caught in the nutcracker grip of problems left over by the halcyon days of peace and problems which have been created by the war.

Heavy as have been the burdens which many of them have had to carry, I am sure it will be generally conceded that they, and especially those in the towns and cities singled out for Nazi frightfulness, have been unswervingly loyal to the best traditions of showmanship and have been actuated by a fine sense of public-spiritedness.

Shows have gone on in circumstances in which hundreds of exhibitors would have been justified in closing down until the outlook brightened. Very few took that line of least resistance, despite the fact that when the aerial blitz started, business dropped to as low as 15 per cent. of normal. As people became accustomed to air raid conditions, patronage began to build up again, until now it is something like 65 per cent. of normal. In my opinion, that is an astonishingly good recovery.

It must be admitted that in the entertainment business, as in all others, there is a small number of jittery proprietors whose nervous reactions to shocks and unusual happenings cause them to make mountains out of molehills. Fortunately, these people have had little or no influence on the rank and file, who have stood firm for continuing to provide entertainment for the millions who have wanted it.

Keep a Stiff Upper Lip

Go on providing entertainment and let the people know your kinema bids them welcome. Even if takings have gone down, profit has disappeared and overheads are on the rise, don't grouse—thank your lucky stars you have a roof over your head and can provide comfort and diversion for those who may need them.

One of the most important tasks that lie before us is to secure relief from contractual obligations which were entered into when we were all relatively prosperous. The subject is a very big one and the implications extremely far-reaching.

If we are unable to operate our theatres on commercial lines there will be no need to ask for compassionate treatment, but hemmed in as we are by all sorts of restraints, I feel strongly we must not be penalised, because we are carrying on our business as usual, keeping faith with the public and maintaining the kinema as a real and vital force in the social life of our districts. I call that first-class National Service.

Current Troubles to be Tackled

Problems like rents, rates, standing charges for electricity must be tackled one at a time by the strongest force the C.E.A. can muster. We must tackle the most urgent matters and press them to a conclusion. Those problems that are of pre-war origin can be left to take care of themselves for the time being because, irritating though they are, they will keep simmering and occasionally boil over until someone has the good sense to draw the fire.

Adversity makes strange bedfellows. There have been lots of instances where, when continuity of shows has been in doubt, exhibitors have been amazed by the spontaneity and warmth of offers of help. Even Chief Constables and Watch Committees have proved not to be so hard-hearted as they were commonly represented, but they still have a lot to learn about this grim business of making a living and at the same time maintaining entertainment for the millions.

Local authorities that impose absurd restrictions on exhibitors often lack the perspicacity to foresee the psychological consequences of their actions on public opinion.

We never get all we ask for, but we do expect them to show sympathetic understanding of our will to show films for as long as it is safe for the public to be within our premises and they are willing to pay to see them.

One of the main functions of the C.E.A. headquarters and branches must be to seize every opportunity of contacting with all who have any hand in making laws, rules and regulations—Government departments, police, magistrates and watch committees—and to discuss frankly the need for more honest-to-goodness co-operation in the public interest. Let there be an end of the business of the kinema Trade pleading for mercy at the bar of public opinion. Those who are in the Trade are just as potent a section of public opinion as those who legislate for them.

K.R.S. JUBILEE HISTORY: Ctd. from page 27

Amendment to Articles

The KINE. of January 9, 1919, reporting a meeting of the Society, records: "The newly appointed secretary, Frank Hill, was also present.

At this meeting a resolution was proposed that the Articles of Association be altered to allow a film renter who wished to become a member to give a bond for £100 and pay the twenty-five guineas subscription, proceeding then to full membership. This, however, was made subject to confirmation at a general meeting. This matter of a £100 bond was later abolished.

Hugh Harraway was also present after absence due to military duties, and at the meeting during the following week he was officially appointed as the Society's legal adviser—this following a number of services rendered to the Society over a period of years.

A Move to Fresh Offices

It was at this meeting that the K.R.S. began its policy of expansion which eventually led to the acquisition of the present commodious building at 30, Compton Street.

Albany Ward's offices at 21, Garrick Street became vacant, due to the transfer of his headquarters to the West Country. It was resolved to take over two furnished rooms at a rental of £2 per week, with a small additional sum for cleaning and attendance.

At some time Frank Hill may be able to write his reminiscences of those early experiences and the personalities prominent in the Trade.

Subsequent moves were to Golden House, Great Pulteney Street, and thence to 33, Soho Square, from which the move was made in February, 1927, to the present premises.

When the owners, Banca Commerciale Italiana, evacuated the building, K.R.S. as tenants took over the whole building, the strong-room of which was admirably suited, when war broke out, to become an air raid shelter for the staff, while the other part of the basement functions as a public shelter.

The road of the Society has not been easy, for many have been the problems with which the Industry has been faced, in most of which renters' interests have had no small part. Suffice it to say that out of first, indifference, and then jealousy due to competitive zeal as well as inherent weakness, has grown an organisation the power of which has through the years been envied by other similar organisations.

Applications for information as to the constitution and general framework of the K.R.S. have been received from renters in various parts of the world and constitution of the Kinematograph Renters' Society of India, Burma and China is definitely based upon that of the K.R.S. in this country.

New Departments

From its early occupation with the comparatively simple trading conditions of 1915 and 1918, the K.R.S. has expanded its activities for the protection of its members' interests by the setting up of an inspection department to check up on percentage returns from exhibitors, and the tracing of films that have gone astray. In this connection the Trade is not likely to forget the work accomplished a few years ago in rounding up a number of film thieves, resulting in terms of imprisonment being imposed upon the offenders and receivers of the stolen property.

The former has been made use of not only by renters, but by exhibitor circuits desirous of checking possible depredation by employees. The restricted credit department which had been advocated by Frank Hill for a number of years has proved its usefulness by saving renter companies large sums in legal expenses.

One example only need be referred to to illustrate what unity many members can accomplish. In 1939 the K.R.S. was the spearhead against the extra special taxation contemplated by the Chancellor's Budget proposals and gathered together no fewer than seventeen different sections of the Film Industry in opposition. Whilst acknowledging the help and co-operation of these sections it must be acknowledged that the fight put up by the Society's members was largely responsible for the result, i.e., the elimination of the proposals from the Budget on the Report stage.

The story of events affecting the Industry during the past twenty-five years cannot but take into account the part the Society has played. The present war will assuredly leave many problems for the industry to face and Frank Hill and the Society's Council feel that as the difficulties affecting Renters during the last 25 years have been surmounted so will those in future years be overcome.

L

One-Feature Programmes are on Way and Will Stay for Good

A NEW AND IMPORTANT QUESTION FOR ALL IN THE INDUSTRY

By TEDDY CARR

IN AN EXCLUSIVE INTERVIEW FOR THE "KINE." WITH

M. A. A. SINKINS

AMERICA is the battleground on which the fighters for the one-feature programme, led by Sam Goldwyn, are exerting all their powers against the established order. It is a major question of policy that will revolutionise the industry, both in Hollywood and in Britain. British exhibitors will, in the near future, have to face the necessity of making a decision in detail and as a major question affecting their livelihood and the established habits of the film-going public.

THIS PICTURE OF THE JOINT MANAGING DIRECTOR OF U.A., HITHERTO UNPUBLISHED, WAS TAKEN ON A RECENT TRIP TO HOLLYWOOD

A CHAMPION of this new policy is E. T. Carr, Joint Managing Director of United Artists, who regards this as one of the most important of our present problems. He speaks with the authority of a Renting and Producing company behind him, and it must not be forgotten that he himself is an old exhibitor with first-hand experience in Wigan and other Lancashire industrial centres. Here he presents his case:

TO my mind, it is nothing short of sacrilege to see a great picture massacred in the public interest by having to associate it with tripe contained in a totally unnecessary second feature.

How often do you hear patrons ask "What time does the *big* picture start?" or "Has the *big* picture started yet?" All that the public wishes to see when it goes to the kinema is major entertainment.

CAN you imagine anything worse than putting on a second feature with a film like "Four Feathers" and "Foreign Correspondent"? Yes, I know these are both my company's films, but I am considering the principle. It applies equally to M-G-M, Paramount, 20th Century, RKO-Radio, 20th-Fox and all other companies who have magnificent top-line films.

Exhibitors are killing good pictures by this slavish adherence to the fetish of two feature pictures in a programme. Frankly, I believe the public are disgusted with the whole procedure—and particularly just now.

The public does not like to stay out after dark. The exhibitor does not want to keep his theatre open after dark. It means running at a loss to an empty auditorium just because he has got a second feature.

CONSIDER the economics, common or garden arithmetic of the problem. A programme with one good feature, newsreel and a cartoon or interest film, should, under the emergency conditions of the present time, last not more than two and a quarter hours.

With this time limit, enough in all conscience for anybody, the showman can get in four shows a day, even under limited "blitz" hours. He gets four audiences; four lots of takings at the box-office. With a programme of three hours or more he gets three showings. Work it out for yourself.

I WANT to wipe this wretched, this miserable second feature right out. The one-feature policy if adopted generally would mean at long last the end of those terrible people who depress our whole industry, the Grade B.—Grade X.—producers.

These gentry would soon find there was no market for their shoddy wares and this great industry of ours could revert to the spacious, magnificent conceptions of its best brains and concentrate on nothing but good pictures.

And I don't mean the producer who talks about "Art for Art's sake." It is logical, common-sense. A picture of beauty, artistic merit can and will always mean box-office.

NEVER allow yourself to be persuaded that British exhibitors would be faced with ruin because of this policy. It is a fallacy to presume that the mass of the public, the sixpennies and ninepennies, demand two features. They have had this thrust on them. They don't really want it.

To these exhibitors—independents or circuits—I would say that even to-day in Lancashire, Yorkshire and the North the single-feature programme still prevails, and these halls are prosperous.

THE change of policy would lead to the grading of kinemas, it may be suggested. It would not. There would be a plentiful supply of long first-class features for all and it would not alter the present system of releases. I cannot accept, in all respect, the KINE. views on this grading question.

In these days of war, when all our lives and habits have had to be re-adjusted to an essential time-table of behaviour and work, the public has not time for a programme of three hours or more. And these changed lives of ours will live on and continue after England and the Commonwealth of the Free Peoples have triumphed.

What I am anxious to emphasise is that this is not just an "axe-to-grind" by United Artists, Sam Goldwyn, myself personally or the American Trade as a whole. It is progress, the progress of the film industry that is at stake.

I BELIEVE in good pictures. We all believe in good pictures. And I believe sincerely that one-feature programmes are essential to our continued existence and more to the fundamental progress of our industry, which has never stood still. Now, more than ever, it must be prepared to move with the times.

WE TURNED DISASTER INTO MAJOR TRIUMPH

Keeping Up Our Percentages

by S. W. SMITH

AS I see **1941** it will be a year in which we shall have to face up to many problems created by the war situation. That fact need not alarm us or deter us from going on steadily with our work of providing necessary entertainment for a people eager to find relief from stress of war conditions.

We have had already as a Trade—whether as producers, renters or exhibitors—to face up to difficulties and so to adjust our business that we can avoid the worst consequences, and turn disaster—if not into triumph—at least to a common measure of good service.

OUR principal difficulties during the year that is passed have been connected with the compulsory closing of theatres due to enemy action and voluntary closing because of bad business, the result of air raids.

Applications have been made by exhibitors for release from contracts, and where particulars have been forthcoming it has been possible for renting houses to act promptly and cancel or suspend contracts, according to the circumstances of the case.

THE amicable feeling now existing between the K.R.S. and C.E.A. needs to be maintained, and the K.R.S. is treating very fairly with C.E.A. members in this matter. There must naturally be points of variance, but I do not think there is anything which need be productive of trouble.

Films for Troops

THE other big problem is the supply of films to the troops, and here I think things are going to be better and easier than of late.

There is a definite desire on the part of those owning films that troops should have the benefit of seeing them. What has to be done is to discuss and decide upon the most efficient method of distribution which will interfere as little as possible with the supply of films to the regular kinemas and will not act to their detriment.

ON the production side, there will undoubtedly be increased difficulties in the production of films owing to the non-availability of studios and the call-up of artistes and technicians, together with the higher costs of material necessary for the making of pictures.

This does not mean, in my opinion, that big pictures will not be made over here. I still think that films will be made of the type and quality which can be sold to America to Britain's advantage, thus getting part of the negative cost back from abroad. There is still a desire on the part of established British producers to maintain quality at a high level; but this depends on getting opportunities in other markets than the British.

THESE restrictions of studio space raise obstacles in the way of renters needing quota products to fulfil the requirements of the Act. So far as my own company, British Lion, is concerned, we need eight British pictures and the end of the quota year lies only three months ahead. Plans made have had to be changed due to our studios being no longer available.

We have kept up our percentage so far, but there is a danger that renters may not be able to re-make plans in order to get films finished before the quota year ends.

Habits Changed

I MAY conclude on a matter concerned with the exhibiting side. In peace years we always looked upon the winter months as the most remunerative period for the Trade. Nights were dark and thus there was not the competition that summer-time sports present. Streets were lighted and danger from the air war non-existent.

But dark streets and the sense of safety within doors, whether in homes or shelters, have been responsible for a reversal of habits, and it looks now as though the most remunerative period is likely to be between March and September. Lighter evenings will provide patrons with greater opportunities of getting out and kinema business will benefit considerably.

If exhibitors will bear this possibility in mind and meet it by increasing their publicity efforts during the longer hours of daylight, the summer period may become, instead of the dull season of the year, one of increased business. Patrons whose kinema going has been at a minimum during the winter, will be glad to resume their earlier habit and patronise their favourite picture house.

Product shows no sign of being lower than in previous years, either in quantity or quality, and with a variety of subjects in supply, entertainment promises to be of a kind which will prove a magnet for patrons.

Let us hope for victory and peace in **1941**, and an early resumption of normal conditions in our Industry.

SAM ECKMAN ON ANGLO-AMERICAN UNION: Continued from page 23

Lancer," "Goodbye, Mr. Chips"—I name them at random, and know I have left out many equally notable examples, produced by other companies, and my own—all these, in their various ways, have breathed the spirit of England or of the British Empire.

There may have been little flaws in them. No doubt there were. Some actor may have offended my friend Mr. Harman by not speaking with an irreproachably English voice.

NEVERTHELESS, infinite pains have been taken by their producers to make them mirror, as accurately as anything can do in this imperfect world, England and English literature.

Profoundly I believe that these films, shown everywhere in the States—including "hick" towns and villages whose inhabitants have never seen the sea, perhaps scarcely seen an Englishman—have taught the "average" American that there is something to respect, something to admire, above all, someone worth shaking hands with, in that remote little island three thousand miles away across the Atlantic.

If films have done that, it's something!

Real America

SIMILARLY, films of American life have done much to teach Britons that the United States does not consist entirely of uneducated barbarians with comic accents.

Yes, I admit there have been plenty of "leg shows" and the like which have not particularly elevated American prestige. But the "leg show" (once again I remind you that I am a realist) is not an American monopoly. And I daresay it is as necessary in its own way, in every country, as other common denominators, such as beer!

ON the other hand, the screen has reflected the real America in films like "Abraham Lincoln," "Edison," "The Birth of a Nation," "Boys' Town," "Gone With the Wind," "Mr. Smith Goes to Town," "Our Town," "Grapes of Wrath," and innumerable others.

Let us go on making those films, both in England and America. And "I don't give a damn," as Rhett Butler would put it, whether they are made by British or American companies, so long as they are good enough to go through the English-speaking world, from east to west, from south to north—not preaching, not moralising, but showing men and women separated by half the length of the globe, people of different creeds and races and colours, that under the skin they are all pretty much the same, and all united by the common heritage of freedom which rules wherever a Union Jack or a Stars and Stripes may be flown.

Box-office Reveals Best of 1940, by R. H. Billings: Continued from page 26

A.B.F.D. Four winners out of five British films, and the fifth by no means an also-ran! All power to this live British stable and its production chief, Michael Balcon.

Neither has U.A. a prodigious output, but this organisation, too, has an amazing average. The two classic winners, "Rebecca" and "Foreign Correspondent," come from this stable, apart from many excellent handicaps.

Warner, Columbia, Twentieth Century-Fox, Paramount, RKO-Radio and General—the last-named with the Deanna Durbins and Crazy Gang has an unassailable mixture of box-office Anglo-American product—too, had a high percentage of winners.

What, then, can be concluded from the proven list of box-office successes?

Precisely this. Whether it was last year, the year before, or any year since films began, ninety-nine out of every hundred money-makers had either title or star values—or both. The long-shots in the film business, as in racing, are so few and far between that they can be labelled freaks.

The Players

The list of stars that count has changed very little from last year. George Formby is the undisputed British champion. Incidentally, Gracie Fields has not thrown down the gauntlet this year.

Mickey Rooney has crept further up the ladder; so has Judy Garland. Deanna Durbin is more than holding her own. Spencer Tracy, Bette Davis, Clark Gable, William Powell, Myrna Loy, Ginger Rogers, Ronald Colman, Wallace Beery, Gary Cooper, Errol Flynn, Robert Taylor and Tyrone Power are others who have retained their box-office pull. The most spectacular addition to the list is Vivien Leigh. She triumphed both in "Gone With the Wind" and "Waterloo Bridge."

Novelties

Full-length cartoons have done well, but there is no denying that their novelty value is not quite what it was in "Snow White's" day. Talking of novelties, films with song titles—"Oh, Johnny, How You Can Love," "I Can't Give You Anything but Love, Baby" and "Ma, He's Making Eyes at Me" (General) have given variety to the year's releases. More important still, they have done well in their unpretentious way.

Here is further proof of title values. Series films—"The Thin Man," "Judge Hardy," "Dr. Kildare," "Charlie Chan," "Hopalong Cassidy," "Nick Carter" and "Higgins"—to name a few—are still further evidence of title pull.

It is difficult to assess the box-office value of colour, but there were at least sixteen colour films of importance last year. Needless to say, "Gone With the Wind" heads the list.

The British output was also round about that number, and "Convoy," "Night Train to Munich," "Gaslight," "The Stars Look Down" and the Formbys testify to its high quality.

Looking Ahead

What of the future? What with "The Great Dictator," "All This and Heaven Too," "North-West Mounted Police" and "The Thief of Bagdad"—all pictures with title and star values—to give the Industry a flying start in **1941**, there should be little to fear.

But optimistic as the outlook is, we must close by reiterating the conclusion we drew last year. Success or failure at the box-office is not, at the moment, entirely in the hands of those engaged in screen show business. Only victory and permanent peace can make prosperity a certain conclusion. May it come in **1941**.

CECIL B (DON'T FORGET THE B . . . LETTER) DE [FRENCH FOR 79 PER CENT.]

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A Colossally Titanic PANTOGIGANTOMIME that Will Ever Make all other Colossal Titanics Measly, Infinitesimal and Microscopical by Comparison

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ALADDIN AND HIS WONDERFUL LAMP, with Charlie Chan and the entire Corps of Searchlights; MOTHER GOOSEFLESH, with Boris Karloff; BABES IN THE WOOD, with Judy Garland and Mickey Rooney; JACK AND THE BEANSTALK, with real thoroughbreds of the bean world specially grown by Mr. Middleton; GOODY-TWO-SHOES or, as money is no expense, as many shoes as the audience would care to ask for, with Goody so goody-goody that Mae West has herself refused the name part; ALI BABA AND THE FORTY THOUSAND THIEVES, with a well-known but anonymous Sales Manager in the title-role and a cast of forty thousand genuine film salesmen; SINBAD THE SAILOR, DICK WHITTINGTON AND HIS COMPLETE CAT CIRCUS —AND an audience of our reader Mr. Johnson, of St. Austell.

THE SCENE is H . . . gate (deleted by the censor) Hill. Dick is sitting on a hole where a milestone used to be until it was removed by the authorities as likely to give information to the enemy—It read, "3 miles to——— "

DICK SAYS:

" By all the Smiths and Dents and Gells,
I think I hear the sound of bells.
Whatever is this great occasion?
It cannot mean it's that invasion.
Hearken, puss, what do they say?
Hop off, Dick, DO go away!"

The last line should not be taken as a reflection either on Bow Bells or Dick, but, owing to the tremendous cast we find it necessary to get the players off as quickly as possible in case they claim overtime.

Jack and His Performing Beanstalk now ENTER, walk down centre, bow ingratiatingly, smile a sickeningly smalmy smile, and lisp :—

" And now we theenk we'll take this chawnce
To charm you with a leetle dawnce;
For we are not the usual greens,
But jolly, jumping, dawncing beans."

The audience chants :—

" Already we're fed with this dump.
Why don't you take a running jump?
You great big pansy-looking gawk.
We don't like the way you or the beans talk."

Jack takes this as a hint and throws up theatre life for good. In fact, we have since heard that he there and then retired to the country to take a career as a market gardener and gained fame in this particular sphere by crossing a beanstalk with a pig, so that he could grow pork and beans. But all this is beside the point and can only be appreciated by those with an interest in the more rare and specialised branches of agriculturalism.

MOTHER GOOSEFLESH ENTERS AND, WITH A SINISTER AND HIDEOUS LEER, SAYS :—

" Your flesh will creep till you turn and toss,
Like a thousand yes-men creep to the boss;
I'll spit and snarl and hiss like pussy.
He! he! he! you've all gone goosey."

Sinbad rushes on so that he can work off this gag :—

" Hurrah, here comes the Sailor Sinbad.
Who's in bad? asks Sinbad."

This, of course, brings the house down; or maybe that was because there was a raid on at the time.

THE rest of the cast are now getting a bit impatient, as the show doesn't look as though it were ever going to end. So the entire cast of some hundreds of thousands march on the stage and, pointing to our solitary audience, cry :—

" As we'd like to see the theatre filled, before the curtain falls,
You come up on the stage and we'll come down in the stalls."

They change places, and Mr. Johnson, a dignified but solitary figure, takes a bow from the now deserted stage, amid the cheers of a packed hall.

[CURTAIN.]

DELAYED CHRISTMAS CAROL

Good King Wenceslas looked out,
In cloak of golden weaven;
Whiskers all around him sprout,
Dark and crisp and even;
Six foot so of flesh, well fed,
Solid, huge and stable;
" O.K., cut," the director said,
" That was grand, Clark Gable."

Fat Stock Prices

The exorbitant prices being charged for turkeys and chickens have rather astonished certain exhibitors. "Some of the programmes we have had to screen recently," stated one theatre manager, "have brought us birds galore."

STORY CONFERENCE

" Say, how about a story of this bird, the stationmaster at Hamm? "

" What—that egg? "

" Which egg? "

" This Hamm egg."

" Not our meat; besides, I'm a vegetarian."

" Aw, you're nuts."

Not Looking Ahead Far

By LETTUS A. V. A'LOOK

(Famous producer and director of " Saucy Boy Riding the New Safety Bicycle on Tooting Bec—Getting on and Falling Off Again." Three hundred feet of thrills and laughs in marvellous living pictures. The Trade will remember a sensational rumour that Mr. Luke had been seen sober in July of 1912 at Southend, but this is the only case on record since the Trade show of his epic early in 1902.)

" I HAVE been ashed by my fiend—my fund—my friend Screenbrusher to write article titled abovsh for man of my 'sperience may be reminish -reminush—who dares tell my experensh to 'ush—I was ashed write article 'Looking 'head' and no one can 'ush at me—the whole truth if nesheshray—'ray! hip! hooray!—and nobody can gag me as Jury knows to hish shorrow—Jury! a nipper thash all he wash in those days—only washed nippers tha's all he wash and many a time I shed to 'im—Young Bill, I shed, you put my Boy Bishicle through lantern upshide down again so you spoil my masherpiece and boysh falling off before he gets on—but no reminish—reminoosh—remin—Forward ish word—no remin—no looking back.

" Forward and many a good forward has been proud to shake me by hands—Steve Bloomer said Luke, ole boy, he said—yes jush like that he said—So we mush luke ahead—ha! ha! 'Sha good one, eh? Luke ahead—look ahead—shee? But always had shence humour.

" Lumiere once shed to me, he shed, but he said it in French so dunno what shed—so tha's why we must look ahead—and if anybody could oblige with half dollar till end of months they too can—LOOK AHEAD."

Dead Right

" How's business?" he asked, amid hollow, mocking laughter,
That echoed through the empty hall and up into the rafter.
" Business?" he queried, with his hat raised from his head,
" Kindly speak respectfully of the dead."

WINKLEHEIM'S WORST PROGRAMME

MR. WART WINKLEHEIM has made a stipulation that his statement regarding his company's plans and programme may only be published on this page. As Mr. Winkleheim is unable to sign even his own name, although he has a remarkable natural gift for being able to sign other people's, his statement is a verbal one.

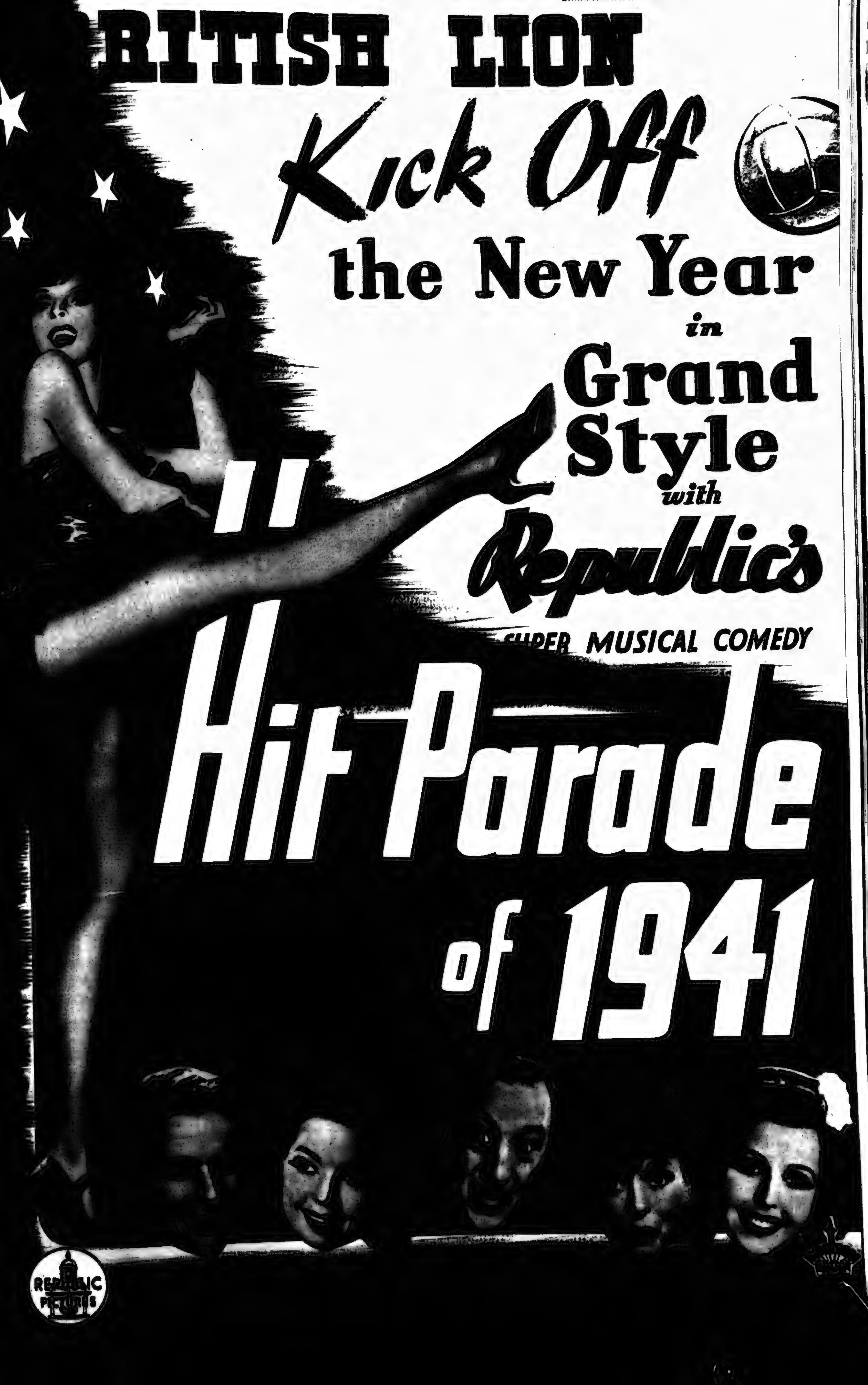
His explanation for his preference for this particular section is as follows: " I don't want to get mixed up wid none of dem dopes on other pages. They're screwy in de head. What line do they give ya, year after year? The same old dope. 'The greatest programme in de company's history'; 'Better dan even last year's bumper crop'—and, believe me, some of the exhibitors say it gotta be at dat—'The finest line-up in the corporation's existence'; 'More sensational than ever before'—dey make me sick! Well, we might just as well get down to cases.

" Dis year's Winkleheim output will be worst than last year's and those who showed last year's will be thinking I pinched that from Mr. Ripley's 'Believe It Nor Don't' feature. Did I say worst? Well, I meant lousier.

" You heard about them new smellies? Well, you don't know smells till you catch up on some of the punk stinkers we'll be offering you in the coming year. What trash! What tripe! Bad production, punk acting, photography that looks like Limehouse seen through smoked glasses in a particularly nasty fog at midnight. Oh, boy, you must see 'em to believe 'em."

Such frankness from a gentleman of Mr. Winkleheim's talents in the opposite direction is naturally startling until his explanation is forthcoming. " You wants know why? O.K. I'll tellya. You know them other dopes I was speaking about and their super colossal line-ups. Right, do they think anybody who played their last year's or the year before that programme is going to believe a word of that? Not a bit of it. So what? I tells 'e the truth, the whole truth and nothing but the truth and no one's used to it. So they think I'm being foxy. I'm suspected right away. They think I'm trying to hide something. They don't believe a word.

" So they're falling over themselves to get onto my racket and me and the boys just sit around waiting for 'em to sign on the dotted line—see? "



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the New Year

in

Grand Style

with

Republic's

SUPER MUSICAL COMEDY

Hit Parade of 1941

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Co-starring ROBERT MORLEY with EMLYN WILLIAMS
in the colourful life romance of LESLIE STUART

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CHESTER MORRIS - JANE WYATT - CHARLES BICKFORD

LADY FROM NEW ORLEANS

A "De luxe" $750,000 Special Production

JOHN HUBBARD - WENDY BARRIE

THE HIGGINS FAMILY COMEDIES

Starring a brilliant new team, headed by
ROSCOE KARNS - RUTH DONNELLY - SPENCER CHARTERS

JOHNNY DOWNS - JANE FRAZEE

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JUDY CANOVA

JACK HULBERT - CICELY COURTNEIDGE's
Greatest Comedy

WAGONS WESTWARDS

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A "De luxe" Special Production

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Republic's Record Story Buy to star
JUDY CANOVA, with an all-star cast

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WILFRID LAWSON - SIR SEYMOUR HICKS
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WEAVER BROTHERS and ELVIRY
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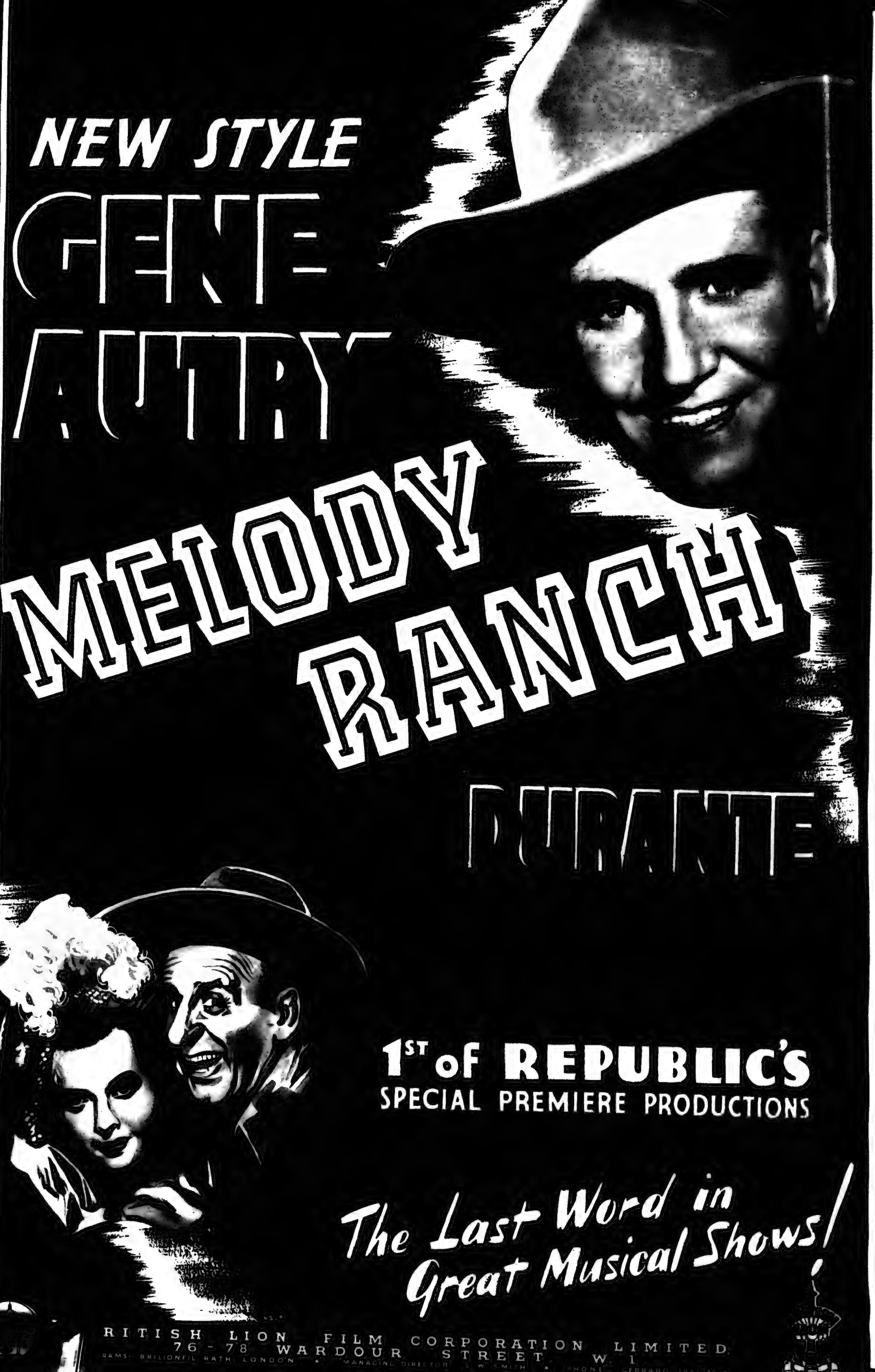

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The Last Word in
Great Musical Shows!

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EXHIBITORS SPEAK OF THEIR PROBLEMS

FOR many years this section of the Annual Special New Year Number of the "Kine." devoted to the opinions and problems of Showmen all over the British Isles, has been an Open Forum.

IN 1940, unprecedented situations have confronted the Exhibitor. Kinemas have been destroyed, staff shortages experienced, taxation has been heavier, transport costs have risen, audiences have had lifetime habits changed by blackout.

IT is with particular pride that, on the threshold of 1941, we again let the Exhibitor tell of his difficulties, his courage and his determination to fight, not only for his livelihood but for the inherent dignity of his calling.

THE "Kine." joins wholeheartedly in the remarkable and spontaneous tribute from an American Executive, which we print below—a tribute to the Showmen of Britain. They carried on. They will continue to do so.

The Screen Plays an Increasing Part in Our National Life

THERE IS NO SLUMP IN FILM-GOING: ONLY 'TIMES' CHANGE

From RICHARD BURSLAM,

Manager, The Hippodrome Kinema, Derby

THERE is nothing like a slump in the kinemas. Films are playing a more important part in our national life than ever they did before the war.

It is true that people are not going to kinemas in as great numbers as they did before the war, but a falling off in film attendances was due anyhow—just as it was 12 years ago before the miracle of the talking picture lent new zest to film going.

Even before the war film chiefs were looking for another miracle. Some thought it might be colour, others hoped for stereoscopic pictures, and others for big-screen television. Whatever it might have been, the war has postponed it.

Fewer people may be going to the pictures, but they are still going at the rate of two million a day.

They are going more during the early part of the day and they are going more to kinemas nearest their homes. People no longer go joy-riding ten or twenty miles to pick up a new picture before it is shown locally. Pleasure transport has, very properly, been curtailed.

Film chiefs have not yet altered their ways to meet these changes in the habits of their customers. Films are still being given exclusive runs at big kinemas for a week at a time.

A number of kinemas have been closed—about one in a hundred and fifty—and in the blitz areas there is what might be called a slump. But in the evacuation districts more people than ever are going to the pictures, which is a good and healthy sign.

The showing of films in war time is not frivolous. One of the real conflicts we have to win is the battle against boredom. In that battle cheerful films can be a powerful weapon.

Our own War Office thinks so. They are planning to have 300 Army kinemas.

Our Ministry of Information are sending out 129 travelling kinemas to show in remote places in Britain the informative kind of film which some kinemas think—wrongly—people do not want to see.

There is no film slump. On the contrary, the influence of the film on our national life is growing immensely in importance.

Export Production Vital

Says J. ALLAN BUNCLE,

The Alhambra, Dunfermline

WE must preserve and augment to the utmost our foreign trade. Our interest must be in the production and export of films.

One thing which British film producers can learn from the war of 1914 is that the Americans gained the lead then and built on it whilst we were occupied with the conflict. And they did not stop when they joined the struggle. They kept up their production and exports. We must profit by their example; that is what our studios must attempt.

Admittedly, the difficulties will be enormous and the cost considerable, but the films which leave this country will, besides helping us financially, show the spirit of the nation. And what can be more important than preserving our trade and demonstrating to the world the indomitable courage of a democratic people.

In war as in peace, though supplies are steadily dwindling, exhibitors are still faced with the problem of fulfilling their Quota obligations. If these are to continue at the present percentage, then we have to contemplate a prospect of times more trying than ever before.

So far as shorts are concerned, there are, of course, the M.O.I. films; and, indeed, they are magnificent. They are excellent propaganda and historical documents of inestimable value.

The great demand to-day is undoubtedly for entertainment. We lack neither the talent nor the subjects, and though the difficulties may appear insuperable to some, they must nevertheless be overcome, because it is a vital fight, this production of films; the life of a British industry with tremendous possibilities.

ROUGH, SMOOTH— WE CARRY ON

By DAN BENJAMIN,

Chairman, Sussex C.E.A.

THE year that has gone has been difficult for every member of the Industry. We have seen a good many fall financially and very few rise. To the fallen we tender our sincere sympathy—with the hope that in due course we shall meet them with restored fortunes, ready to carry on the good work.

Considering the extent of the "Blitz," we can "count our blessings."

When we see what has happened abroad, what has happened to the Industry abroad, my feeling is that we have a lot to be grateful for.

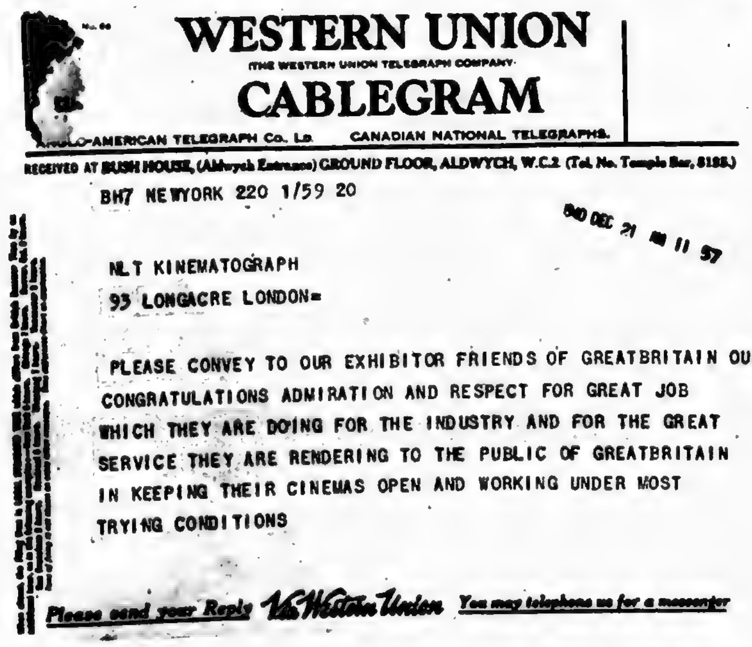
Foremost—with exceptions, of course—we have been able to keep our doors open. We have the good will of the authorities. We have been allowed to carry on. We have done so with mixed fortunes.

It is heartening, however, to find that the number that have had to close down is comparatively small.

We are grateful to the Government and Local Authorities for their appreciation of our efforts to hearten and entertain the Services and the civilian population of this country; to the Press, which never hesitates to champion our cause; to our tradesmen and the many others who have appreciated our misfortunes, never pressed us and have, in fact, shown practical sympathy in every possible way.

For a change, let us give thanks for favours received and to be received—and *count your blessings.*

AMERICA PAYS A TRIBUTE TO THE SHOWMEN OF BRITAIN



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PLEASE CONVEY TO OUR EXHIBITOR FRIENDS OF GREATBRITAIN OUR CONGRATULATIONS ADMIRATION AND RESPECT FOR GREAT JOB WHICH THEY ARE DOING FOR THE INDUSTRY AND FOR THE GREAT SERVICE THEY ARE RENDERING TO THE PUBLIC OF GREATBRITAIN IN KEEPING THEIR CINEMAS OPEN AND WORKING UNDER MOST TRYING CONDITIONS

Please send your Reply Via Western Union You may telephone us for a messenger

UNSOLICITED, unexpected, a cable reproduced above, came to the "Kine," from a Hollywood Executive, a tribute of an American to England in this grave, brave crisis. It was sent by Joseph H. Seidelman, Vice-President and Export Manager of Universal. He could only imagine what our towns suffered but he knew that British Exhibitors were, like other civilians, taking it and standing up to it.

MINISTRY FILMS

Bad Faith Allegation Refuted

By C. W. FENNELL,

Managing Director,

Allied (Times) Theatres,

Manchester

A LETTER published recently in a Manchester newspaper suggested that the agreement between the Minister of Information and exhibitors with regard to the showing of Ministry films was not being acted upon.

I believe that this statement reflects upon the good faith and patriotism of those who continue to serve the public under extremely difficult conditions.

Having in mind the conditions upon which Ministry films are issued, there are three principal factors which may prevent their showing—irregular or uncertain service of Ministry films; bad or unpopular films; awkwardness, stupidity, or bad faith on the part of theatre managements.

With regard to irregular service, it is essential to plan ahead in the building of theatre programmes. A programme has to be balanced in subject and timed to run to a minute or two throughout the day.

Films are booked far ahead and arrangements are thrown into confusion if an expected Ministry film fails to arrive or, alternatively, if a film that was not expected does arrive

There have been difficulties from the exhibitors' point of view in this direction, principally due to war-time production troubles. I believe that the Ministry are making efforts to bring about regular production and certain delivery. Still further improvement here will help a great deal.

Bad stuff has been made by the Ministry, but the production standard has so much improved recently that exhibitors in general will want to show them for their entertainment value, apart from other implications.

SAVING THE BRITISH FILM TRADE

A PLANNED scheme for the re-establishment of British production is urged by Donald Taylor, Managing Director of Strand Films Co., Ltd., in a thought-provoking article on p. 65.

Mr. Taylor suggests the formation of a representative Trade committee to deal with the many problems facing the Industry.

He states that only by rationalising the British Film Trade will it be possible to save the Industry from two imminent threats: State control and American domination.

Dockyard Town Showman

CATERING FOR COSMOPOLITAN AUDIENCES

Wholesome Entertainment Essential

By H. B. MATHER

Proprietor of the Grand, Plymouth and Palladium, Devonport

I THINK THE MOST LIVELY BUSINESS OF EXHIBITORS IS TO KNOW HOW TO CATER FOR AN ABNORMALLY MIXED AUDIENCE.

It has been my experience in the running of two large popular houses—and I suppose that in a more or lesser degree it has been the experience of other exhibitors—that I have had to cater for British Servicemen and civilians, Frenchmen, Poles, Dutchmen, Belgians, and Finns. In doing so I have had to study how to comply as far as possible with their respective wishes and to combine them into wholesome entertainment.

Propaganda films, to a limited extent, we must have, but I do not favour a preponderance of them. Some patrons seem to think that we are already having too much of that sort of thing. One can always detect the "bored feeling."

I find that my audiences, however mixed, were always interested and well entertained with Westerns.

It is my idea to have as many lively comedies as possible. I do not want morbid murder films nor war-time tragedies. We are getting enough of that sort of thing in real life.

I invariably find that after a more than usually severe air raid my houses are half empty for nights. The numbers rose and fell according to air raiding activity.

I am conscious that my patrons experience shock and fear when, as sometimes happens, there is a large amount of whistle-blowing and siren-sounding during the showing of American gangster films.

Distributors would do well to cut this sort of thing out, for the time being at least. Such noise also interfered with the work of the roof-watcher, who is apt to mistake the signals. I know of instances where this has occurred.

I think it is time that exhibitors realised that they are out to entertain and not to alarm their patrons. Perhaps one day they will also realise that they are business men and not philanthropists.

People visit kinemas to forget the extraordinary conditions in which they live.

I find that Servicemen are quite willing to pay the usual admission fees, and, moreover, to pay for their lady companions, and that they take pride in doing so.

Matinées have slightly increased, but evening attendances have dropped 40 per cent.

All reels should be about 1,500 ft. This would avoid the necessity of joining up two 1,000-ft. reels. Another point is that change-overs should be arranged on the fade-out, which would avoid cut sentences.

I am prepared to provide entertainment at all times for Service people, although that might not always be an economic proposition.

Government Subsidy Suggested

By a Prominent Exhibitor

WITH so many kinemas closing down as the outcome of air raids and the prevailing general conditions, it would be easy for exhibitors to-day to count their headaches.

In many towns and districts which have suffered from the blitz heavy losses have been occasioned by depleted patronage, reduced hours of opening and staff difficulties.

Yet, kinemas must, wherever it is possible, be kept open in the interest of the public. If all kinemas incurring losses just closed their doors, the lowering of the public morale which would follow would not be in the best interests of the country. I am, therefore, of opinion that the Government should subsidise kinemas by indemnifying exhibitors against losses in heavily raided areas.

This may sound somewhat revolutionary, but I do not think it is. Such places of entertainment are not only required but are essential to meet the needs of the large number of people who have not evacuated from those areas. Although sections of the population have gone to what they regard as safer areas the Government should, in my opinion, take steps to see that the kinemas remain open wherever possible for the benefit of those who are compelled to stay at home.

At the moment kinema proprietors situated in affected areas have to be grateful for many things to-day, including:—

(1) A good supply of films, both in regard to quantity and quality. This is of paramount importance, otherwise kinemas which are open would cease to function.

(2) Loyalty and devotion to duty by kinema staffs in the war areas.

(3) Leaders of the C.E.A. keeping a watchful eye on matters affecting the Industry, and their helpful suggestions and guidance, and

(4) A very energetic Press, led by the KINE., which gives us all the news and valuable guidance.

Grand work is being done by the C.E.A. in connection with its Sunday opening campaign. If this is successful, as I hope it will be, it will prove one of the real Trade blessings of 1941 and revolutionise England's habits.

PROUD OF THE PRESIDENT

By W. ELLIOTT,

Vice-Chairman, Portsmouth C.E.A.

GREETINGS to all fellow exhibitors throughout the country. May 1941 be a year of victory and renewed vitality for our business.

We at Portsmouth are proud to have as one of us our esteemed president, and I take this opportunity of expressing our gratitude to him for the marvellous amount of work he has done on our behalf during the last very trying nine months. His energy is unbounded and he tackles every problem without fear or favour.

Success has attended many of his efforts, notably the most recent problem of the Army Council proposals.

Many of us have suffered in many ways and our lot is most difficult, but let us take courage because better times are not far away.

There are still many problems confronting the Industry, and it behoves us to stick together and back up our leaders.

My closing note is "chins up" and stick together through thick and thin.

Please accept my best wishes for 1941, and to those who have met with disaster my sincere sympathy.

"OUR TRADE IN PARLOUS CONDITION"

A Sad Tale from

A. S. ALBIN

of Edinburgh

WITH the bombing of kinemas and the slump in production, our Industry is in a parlous condition, the future of which, even six months ahead, no one would venture to foretell.

The closing of so many houses is crippling producers and distributors, and shaking to its very foundations the whole structure on which our Trade is built.

The best and most promising men in the Trade, the men with brains, enterprise and initiative, are in the fighting Services.

The claims of charity, the call for free or cheaper seats for soldiers, the continuous dangling of the collecting box in the faces of our patrons—all these are heading us for serious financial trouble.

Little wonder the K.R.S. are trying to superimpose on us conditions which will alleviate their own burden, but only add to that of the poor Scotsman.

The ever-recurring reminders of the burden of the Entertainment Tax, and the rising costs of everything connected with the Trade have cramped my style, and damped what my friends call my naturally optimistic outlook on life and business generally.

IN comparison to Mr. Albin, we suggest that other Scottish—and even English—Exhibitors might find some comfort by reading Jack Prendergast's article in this issue.—Editor, KINE.

WE HAVE STATUS AT LAST

By RITSON BENNELL,

of Glasgow

DURING the last war most authorities still regarded the kinema as a nuisance and, while a few appreciated that it was a not unimportant instrument in the maintenance of public morale, for the most part our rulers, both permanent and temporary, had very little use for it.

To-day Our Status is Changed.

During the present crisis the attitude of authorities has been much more appreciative. "The Ministry" has one of their best media of propaganda. The Army has recognised its value as a means of entertainment for the troops, and its value in maintaining the morale of the public.

This attitude is not unappreciated by a Trade that has always shown itself willing to take its responsibilities seriously.

Exhibitors have suffered from a substantial increase in running costs from carbons and torch batteries, from staff wages and film hire, which are very imperfectly compensated by any slight increase in price which the peculiarities of the Entertainment Tax had enabled the exhibitors to appropriate for himself.

The uncertainties of transport and the difficulty of maintaining staffs are only two of the many other factors that add to the worries of the exhibitor at present. No doubt as the war goes on things will become progressively more difficult, but there is one thing that everyone can do to help—give loyal and enthusiastic support to the C.E.A.

Nottingham Confident. Pays Tribute to All

By HERBERT ELTON

I LOOK forward to 1941 with confidence, having regard to the fact that during the old year the Kinema Trade in this large Nottingham and Derby area has been able to work amicably with the Authorities on blackout, transport, and other restrictions.

As chairman, too, of the Conciliation Board I can testify to the good relations existing between employers and employed. For there have been difficulties—for instance, over general Sunday opening, which had never come to Nottingham before.

I am convinced that no future difficulties will be incapable of solution if the two sides get together, and in friendly manner hammer them out.

Regarding Sunday opening, which was frowned upon locally in the old days, it has now become established that it is a boon by troops and civilians alike.

In ordinary week-day business I find that patrons have quietly accommodated themselves to the new conditions imposed by the war. There was some fear at first about the earlier opening times, for Nottingham has a large "mechanised" clientele from the many populous villages around, and the falling off in the initial stages has practically passed away.

I also appreciate the way in which the road transport film companies have served Nottingham during the year. Nottingham is not a distributing centre, and has to depend mainly on Birmingham and Leeds, but taking all things into consideration, there has not been a great deal to complain about.

MORE VIEWS ON M.O.I. FILMS

"Right Direction"

THE Ministry of Information shorts are a step in the right direction and, asserts **A. W. ("Bill") Arkell**, of West Ealing Lido, in the intervals of dodging "the drips," calmly taken by his audience—a nasty area—they have been and are being well received. They are an educative novelty in the programme.

"No Great Praise"

IN contrast to praise of the M.O.I. shorts, this is what **Sam Lee**, of the Acton and East Barnet Dominions, has to say:—

People just watch these films and don't seem much affected by them one way or the other. When the production is well done they like it. When it isn't, they're bored. A good propaganda film is appreciated all right, but some of these Ministry shorts have been rather poor. As to the question whether the Government should indulge in film producing, I consider that, if the Government can make films as well as or better than the Trade, let them do so. It's the film that counts, not where it comes from.

"THEY ARE GOING DOWN WELL"

THE Ministry films are going down quite well, says **Coun. A. W. Green**, of the Regals at East Barnet and Highams Park and the East Finchley Rex.

Some are better than others, the best of them, like "Sea Fort" and "Front Line," are getting popular applause. We have never had a complaint about them and that is what counts. If the Government can make films which take the public fancy, I don't see that it matters who produces them.

"DELIGHTED"

DAVID PEARL, of the Regal, Harringay, and the Rex, Wood Green, says: We are delighted to show the Ministry shorts because they certainly get their message across. People like them—in fact, we have had requests for a second screening of "Britain Can Take It."

"They are well produced and form useful small items for our programmes. We should not be so pleased with them, of course, if they didn't please our patrons, but there can be no doubt that they go down well."

"NO REGRETS"

MRS. L. R. MAY, proprietress-manageress of the Coronation, New Southgate, declares: "Our public look forward to seeing them and we have no reason to regret showing them in our programmes."

On the ethics of a Government department indulging in film production in competition with the Trade, Mrs. May remarked: "Well, the Government is the Government, and what can we do? I doubt whether the combined Trade would be in a position to challenge the Government's action. That being so, we may as well take it with a good grace and co-operate without making a fuss. The films are well made and that's the main consideration."

Bombing of Bristol

From JAMES THOMAS,

The "Kine." BRISTOL Correspondent

LOCAL problems at the moment, loom far greater than national questions for the exhibitors of Bristol, bombed and battered but not broken.

There have been three very heavy raids on the city. Two kinemas have been totally destroyed, three others have been damaged, while others have been affected.

One had to close down for three weeks and another for a month owing to the fact that though not damaged they were situated in areas which had been badly bombed and were closed to the public.

There have been varying alterations in the hours of opening, and at present the central houses are closing at dusk, while the others have to shut down at 9.30.

There have been difficulties with staff adjustments, the switching over of films, interviews with the police and other authorities, so that with one thing and another exhibitors here have had a very trying time, to say nothing of the ordeal some of them have had to endure when bombs were falling while performances were going on.

COMPLACENCY HAS NO PART NOW OR IN FUTURE

By HERBERT J. GREEN, Glasgow

LET us keep our heads. The war has already brought many changes, and before it is over there will be many more. Some of the customs and methods of running our business may be revolutionised entirely.

We required something to shake us up, but generally speaking, we have surmounted war-time difficulties with full marks.

The past year has proved that the Trade is better organised to deal with almost any contingency than it has ever been. Let us keep it up.

The C.E.A., the K.R.S., and the other organisations have worked together admirably. We have shown the country that "blood is thicker than water."

Take the C.E.A. side. The "War Cabinet" guided the General Council. The Council distributed the work and suggestions to the branches and sections. They in turn spread their advice to the districts.

There has never been a period in the history of this Trade when so many difficulties have been decided and adjusted by local managers and exhibitors. Oppositions, previously sworn enemies, have got together to consult, co-operate and cut for the first time in their lives.

It required a complete close-down at the beginning of the war to prove to us that the best results are obtained by unity and co-operation. The K.R.S. responded admirably in every way.

What of the future? We must apply the lessons of this war to the sad experience and mistakes of the last war, and the bad period which followed the Armistice.

NO FORTUNES

The Government will see to it, and rightly so, that big fortunes will not be made. Taxation has already shown a sharp upward trend. Rates will follow, with all other costs in their wake.

Last time we were always several months behind the procession and therein laid our worst mistakes. Do not let us be stampeded by talk of frozen sterling or dollars, shortage of American or British product, by applications for increases in wages and costs of all kinds.

Let us trade ordinarily and calmly and meet each difficulty as it arises with the same steadiness we have shown since the outbreak of war. We are a huge industry —far more important than we were in 1914. We fully recognise our responsibilities to the nation. We are not callous profit mongers.

We do not expect to make a penny more than our normal pre-war average, but we must keep bang up to date. We cannot pay out more unless we take it in. We all know the changes have been a serious shock to many houses, but let us stick to the present position rather than be forced to reduce prices when costs are still rising.

It took years to readjust wages agreements, and many of the costs were never reduced.

RAISING STATUS

Nevertheless, these difficulties had the advantage of raising the status of the Trade all over the country and practically eliminated the great mass of 2d., 3d. and 4d. admissions.

We must never forget that nowadays the public recognise the kinema as part of the family weekly budget. It is all a matter of proportion.

Look at the history of this ever improving Industry; most, if not all, of those profit slashers who still run at cut-throat prices are doing the same to-day as they did 20 years ago. Pick them out in your district and count how many new houses they have built.

Our success—and the enjoyment of it—is in our own hands, for our Trade is becoming more and more a business of statistics.

The old rule of thumb methods won't work. Far too many companies do not find out their mistakes until the annual balance-sheet is published.

Bad workmen blame their tools. It is not the Government's fault, the renters' fault. Bad trading is nobody's fault but our own. Our salvation is in our own hands. Let us work together.

Expounds Policy

AN APPEAL TO THE K.R.S.

By CHARLES CLARKE, Portsmouth Chairman

I HOPE that 1941 may bring a demonstration by the K.R.S. of a much wider recognition of the ever increasing difficulties of the independent exhibitor who, after all, provides the K.R.S. with their biggest market.

The renting side cannot afford to see any exhibitor forced out of business. A little aid through the difficult times that are ahead will bring its own reward when the neons blaze again.

Renters have never been known to undervalue their product or to confess to a bad picture—thus displaying confidence in their wares. That should smooth the way to agreement on a business-like basis. Better to take small money from a kinema that is open than none at all from one that has closed.

Weathering Any Storm is Trade's Habit

By JOHN GALLACHER, The Lyceum, Edinburgh

WE have now been over a year at war and in what position do we find ourselves as an industry? How have we weathered the storm?

Although this is the second time the Trade has been faced with the problem of carrying on in wartime, I think it is true to say, that many of our problems now have no precedent.

With air raids life has become a keen affair, and only the constancy to duty of managers and staffs, plus the steadiness of the patron, has brought us through.

We won a signal victory when we gained Reservation for operators from the age of 25, but this privilege will have to be constantly guarded.

The Trade has long been the Cinderella of the entertainment industry, the last to be considered when things are normal, but the first to receive appeals when help is needed—and it has always responded to the call when the call was made.

PRIMARY OBJECT

We must, however, never lose sight of the primary object of our existence—and that is to entertain. First things first—and that is the first. Have we always remembered that in the past year? I'm afraid not!

We have had too many films with a war background, quite good films, but how can the people escape from war and ease the strain it imposes upon them, if we are going to keep hammering war into them every time they come into the kinema? They get enough of it outside!

Apart from M.O.I. films which serve their purpose, we should concentrate on trying to make our patrons forget the Nazis. That is the way to preserve the morale of the people.

Lastly, I have in common with my fellow managers, an abiding faith in the courage and loyalty of the ordinary member of the public, and I know that if we do not let him down he will carry on in spite of his heavy lot, and give us his support as before.

BOUQUET FROM THE EAST END

By E. G. NEWTON, Manager, Excelsior, Bethnal Green, Ex.

PEOPLE round here are definitely interested in the Ministry of Information films, with the exception of a few releases which have not been up to the general standard.

These in particular have dealt with conditions in London's East End, and as my patrons belong to that hard-hit locality they are inclined to be specially critical of its portrayal.

Generally speaking, however, reception of these national productions has been good, and the only complaints I have had have come from the small section of persistent grumblers to be found in any audience.

I think it's a pity, however, that more of these productions are not made with popular stars. Think of the reception that would be given to a film starring, for instance, Flanagan and Allen!

A CORNISH MANAGER WANTS FULL SUNDAY OPENING

By LESLIE G. HILL, Vice-Chairman, Devon and Cornwall Branch

FEW subjects give rise to more contentious opinions both within and without the Industry than that of Sunday opening. Within the Association itself surely only good must result in the mandate to the Central Authority to proceed along lines which it is hoped will ultimately result in the placing of Sunday opening on a more uniform basis.

Whatever our own personal or branch opinions are whether we are for or against the question—there can be no doubt as to our stand in relation to the iniquitous conditions being forced upon those exhibitors whose desire it is to cater for this extra business.

Looking at it from the small exhibitor's point of view—in a county where Sunday has always been set aside as different to the rest—I feel that the question is one that will require very careful consideration.

We are rural no longer—except in a geographical sense—for besides the Services scattered in almost every hamlet, these reception areas are to-day peopled by the cosmopolitan evacuees from the larger centres.

Bringing with them their own ideas of living, they are introducing to the placid, easy flowing life of the countryside a volatile bubble of uncertainty.

LESLIE G. HILL

Accustomed as they have been to the amenities of Sunday entertainment, they miss it here, and to them the calm of a Cornish Sunday becomes a day of utter boredom.

Perhaps greater all round contentment will result if neither side try to compel nor even educate the other to their modes of life, but that, as far as possible, conditions shall prevail which will be acceptable to both.

RECKONING

If in the past exhibitors have decided this Sunday opening question largely on the probably estimated attendances, then to-day their reckoning must begin all over again—and without doubt on a more favourable plane.

It is not surprising that there are so many authorities outside the kinema Industry who are raising voices in support of Sunday opening, for well they realise that to-day the "pictures" is the greatest medium for the keeping up of that quality—talked about by politicians—prayed for by preachers—the quality of public morale.

COMMERCIAL BASIS

Despite, however, the agitation for what is claimed to be a necessity, I maintain that an exhibitor is entitled to judge this question purely as a commercial proposition. Any conditions beyond those normally attached to the granting of a licence should be sufficient to induce a small exhibitor to keep his doors shut on Sunday. In Cornwall the granting of licences rests with the County Council, who last year made history in suggesting that kinemas should open on Christmas Day. But what is their attitude towards Sunday performances?

COMMON ACTION

There will, no doubt, be strong opposition from certain religious bodies who, while striving for a total ban, may yet compromise on certain conditions being imposed. If these conditions in any way infringe upon an exhibitor's prerogative to conduct his business as he sees fit, then I am of the opinion that Sunday opening will cause us little trouble—it just won't happen!

Perhaps in this there is yet opportunity for all to unite for common action.

Danger of Personal Prejudice

An Interview with our BRISTOL Correspondent

COUN. H. F. WREN, J.P., C.C., proprietor of the Regal, Staple Hill, Bristol, a former vice-chairman and delegate of the Bristol branch of the C.E.A., strongly supports the C.E.A. proposal for Sunday opening of kinemas on a national instead of a local basis.

"In these days," he said, "Sunday opening is a matter of national importance. It is up to exhibitors to serve the public and to provide entertainment for the troops, the civil defence services and war workers.

"There are exhibitors who do not want to open on Sunday, but in these times they should put their own personal feelings aside.

"I am very glad to see the move made by the C.E.A. to secure Sunday opening on a national basis, as this is the only right and proper method. In too many instances the people of a district have been deprived of the right to enjoy relaxation on this day, even though they have desired it, by the personal prejudices of a small minority who have been able to sway the local authorities.

ABSURDITIES

"Thus we get such absurdities as one district being able to open and an adjoining district being denied the privilege. For instance, when the question came before a certain local council in the West Country it was defeated by the casting vote of the chairman. Thus the personal prejudice of one man prevented the whole of the people in that area from having something which the majority, at least, desired.

"As a member of both a County Council and a local council, I have always regarded a councillor as a servant of the public, and in his official capacity he should put his own personal feelings entirely aside and do what he thinks is best for the people who have elected him to that office, and so carry out their wishes to the best of his ability.

"Recently there have been instances of exhibitors being granted opening to the exclusion of their fellow exhibitors in the same area. The privilege should be extended to all."

State Insurance Bill Needs Close Examination

C. P. METCALFE

WHAT LEEDS FEELS ON "CONSEQUENTIAL LOSS"

By C. P. METCALFE,
Leeds C.E.A.

THERE are many problems confronting our industry which need and which will well repay time spent considering them. From so many subjects it is difficult to choose a particular one for comment, but I reintroduce the question of Mutual Insurance against the "Risk of Damage by Enemy Action.

It is possible that since the last time that matter was before the members of the C.E.A. many may have changed their opinions in regard to it as a result of the more widespread bombing that has occurred in the meantime.

The scheme for the compulsory insurance of property recently introduced by the Government and now receiv'ng the attention of Parliament, has changed the situation. It has lessened the despair of many who have already had their premises bombed and the anxiety of all owners of kinemas and other properties. It is too early to venture an opinion about what the scheme will be like when it eventually becomes an Act of Parliament. Many things in the Bill may be eliminated or changed and there may be surprising additions.

CENSUS OF VIEWS

The C.E.A. should have started a critical examination of the Bill immediately it was published. I have not heard that they have done so. The views of members should be ascertained and steps taken to ensure that any desired amendments are introduced whilst the Bill is in Committee.

Considering the vast sums invested in kinemas, it is extremely important that the official views of the proprietors in regard to it should be made known to the Government at the earliest possible moment.

This question of insurance has been discussed from time to time by Leeds branch of the C.E.A., but was allowed to lie on the table after the Government first declared its intention to provide a scheme until about three months ago. Then Huddersfield members submitted a scheme of mutual insurance against only consequential loss, or loss of profits, arising directly from enemy action, which had been evolved for Huddersfield kinemas and which they then wished to apply over a wider territory. They pointed out that their scheme did not conflict with or duplicate any declared intention of the Government.

VITAL IMPORTANCE

The feeling of the meetings appeared to be that this matter of consequential loss was of vital importance to many members: to some, leaseholders and tenants, of even greater importance than that of compensation for destruction of property. Later it was decided that mutual insurance schemes would be better if created and managed as something apart from the C.E.A.

A number of interested exhibitors then appointed a committee who, in consultation with solicitors, designed a new scheme, based on the Huddersfield idea, and submitted it to the Board of Trade for approval.

The Board of Trade raised no objection but recommended that it be deferred until there had been an opportunity to examine the Government proposals presently to be made known.

B.O.T. ATTITUDE

Ensuing correspondence pointed out to the Board of Trade that the scheme dealt with consequentiai loss only and called attention to the fact that there was no pronouncement indicating that the Government intended to deal with losses wi.hin that classification. The Board of

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Trade's reply was, in effect, "wait and see." Immediately the scope of the Government scheme is finally decided the Leeds scheme is to be reconsidered by its sponsors.

No voluntary scheme of insurance can provide for those unfortunate members of our Industry whose businesses have already been destroyed and whose means of livelihood disappeared overnight.

PREDICAMENT

Their predicament is indeed serious, but it need not have been had ordinary business acumen and foresight and virile leadership been exercised during the early days of the war. It is difficult to see how help commensurate with their losses can be provided now, or how any help proffered can be freed completely from the taint of charity, but there is a moral obligation on our Industry to help them if they are willing to accept help.

How that help can be provided is another matter that calls for immediate consideration, but I submit it is something entirely apart from insurance, and no encouragement should be held out to those, and they are not a few, who would attempt to merge the two issues.

Unfair Terms of Chaplin's New Film

Criticised by R. LEVER,
The Central, South Norwood, and
The Grand, Bermondsey

THERE is one unfair feature of the booking arrangements for "The Great Dictator" which I should like to see remedied. In the London area runs and rates will be alike, but in the outlying districts around, such as South Norwood, halls are classified according to their capacity and the smaller places will have to show the film—if at all—after the larger ones. This will put them at a distinct disadvantage.

Quota Rules are Unjust at Present

By CLAUDE WHINCUP,
Treasurer, Leeds Branch

WHILE THERE ARE MANY PROBLEMS—WITH NATIONAL IMPORT OR OF A VITAL DOMESTIC CHARACTER—CONFRONTING THE TRADE I FEEL THE MOST IMPORTANT IMMEDIATELY BEFORE US ARE THE QUOTA OBLIGATIONS, ENFORCED AT A TIME WHEN THE SUPPLY OF BRITISH FILMS IS INDEED SPECULATIVE.

The varied experience of exhibitors so many of whom show in their returns much more than the enforced quota of British pictures when the conditions of competition are not so exacting as in others, throws light on the invidious position in which they are placed through the method by which the Act operates. The exhibitor has to prove his inability to comply with the quota obligations, which is contrary to the general principle of British justice—that a man is innocent until he is proved guilty.

Film exhibitors give way to no one in their desire to meet the law, but for years so many of them have been faced with the fact that they can only return the requisite quota by booking much inferior product at prices far in excess of what they would have to pay for foreign product of equivalent entertainment value.

I have always felt that there should be no necessity of a quota upon exhibitors. To argue thus, and not to complain about a quota on the renters, might suggest bias without adequate explanation. That explanation is simple. No renter or producer can complain that any film of accepted entertainment value has failed to find exhibitors suitably responsive—quota or no quota—when that film has been a British film.

We can absorb as many films of the right standard that the renters offer us. That goes for British pictures. Consequently, no renter handling a substantial number of them and maintaining a consistently high standard will ever have anything to complain about.

When, however, a quota is enforced upon exhibitors it means that so long as certain conditions are met the first consideration is quantity not quality. The result is that the exhibitor, to meet his part in the quota obligations, cannot get the pictures he wants and has to show others which he would scrap if he had a free hand.

AMERICA WILL DOMINATE THE TRADE AFTER WAR

Tninks R. M. McLAUGHLIN,
CHARTERED ACCOUNTANT, EDINBURGH

WITH the signposts removed from our roads, a stranger in a district to-day has difficulty in finding where his destination is. The film business is in the position of a stranger trying to find his way on a road without signposts. We may know where we want to go, but we cannot be sure of the right path, and to-day wise statesmanship is very necessary from the "Elder Statesmen" of our Trade.

The American renters are not likely to be allowed to export 100 per cent. of their profits in sterling. If they have large credits frozen in this country, they have two obvious outlets now and when the war is over. The first is to produce films in this country for export to America. We see very little sign of this happening at the moment. The second outlet is to buy theatres in this country, and although no sign of this appears visible at present, one is left wondering if this will not be the eventual outlet.

SHORTAGE

There has been an undoubted shortage of films for some months, and the policy of the renters has been to feed the circuit houses to the detriment of the independents. This has meant a harder struggle for the independents, and the bringing them to the frame of mind where they would probably welcome an offer to sell their theatres.

The probable reason for offers not having been received up to the present may be that until the Government introduced its insurance scheme for property against bombing, the theatres were very risky assets. Now that this risk has been removed, the situation has changed. Until about three months ago America did not feel sure that we would win the war, and I suppose they were not keen on buying assets in this country; now that they have decided we can win the war, they may change their policy.

COMBINE TO WIN

The present help which America is preparing to give us will mean a complete change in our financial policy when the war is over. It will be impossible for us to refuse to register Americans as holders of assets in Britain. It will be impossible for us to pursue a policy of protection, quotas and restrictions against American goods.

We must keep these facts in view and remember that circuits and independents may have to combine to win the fight against domination from outside. It is no use saying the Government will not allow the screens of Britain to be controlled by another nation; a Government at war has to meet the requirements of the immediate situation, to make many promises, and to grant many concessions.

Dinner Jacket "Buffoonery" Ended at Last

By R. DAVIES BENYON,
Southsea

RESTRICTIONS of the black-out and earlier closing of kinemas in many areas have prompted a large number of managers to rid themselves at last of something which for years has lost all its significance in the execution of their duties—the mediaeval buffoonery of changing into dinner jacket suit or evening dress for a few hours each night.

The earlier closing of kinemas undoubtedly led to the change in the first place, but latterly, in the bombed areas, managers, who are self-appointed wardens of their "house" and all whose every moment's concern is for the safety of the patrons and staff in their charge during nightly air raids, have felt freer to pursue these functions in their ordinary dress.

Has the discarding of this irksome and certainly frivolous symbol of office come to stay? Can kinema managers of the future look forward to the pursuit of their many duties bereft of a pose which no longer lends dignity to their calling? There will be many managers who sincerely hope so.

POMPOSITY

Years ago it *may* have been necessary showmanship in the business to have the manager stand pompously on the front dressed in tails complete with top hat, a large flower in his buttonhole and a fat cigar always between his lips, but nowadays a manager has a job of work to do in a business undertaking, and dressing up at nights adds not one penny to the growth of that undertaking. In fact, this symbol of office has often precluded managers from adding to the popularity of the house and the general well-being of the patrons because of a mistaken belief that dressed as they are it is undignified for managers to occasionally stand-in and tear tickets or usher patrons to their seats or even assist with a queue.

Yet all these functions help to establish an intimate contact with patrons and develop a personal attitude towards the business they conduct.

Some managers are to be seen in dinner jacket suits which Adam must have given to the wardrobe dealer of his time, and how often are frayed collars, much-thumbed bows and dirty shirts to be seen disgracing the front of a business house.

In no other commercial undertaking does one find an executive at work all dressed up as though he was going to a fancy dress ball? It is to be hoped that this departure in the kinema business, brought upon the Industry by force of circumstances, will not return to fetter the activities of men who want to do their job like other folk and not spend part of their time emulating effigies in a waxworks museum.

"BUSINESS AS USUAL" IN THE 'POOLS

By G. H. BARKER, Forum, West Hartlepool

"BUSINESS AS USUAL" epitomises the position in the Hartlepools. The public need relief and relaxation, and the kinema is one sure means of easing mental tension.

The fact that staffs received increased pay had good effect on public reaction to increased charges.

Technicolor films are very popular, and musicals, adventure, and drama draw the crowds.

Ministry of Information films and newsreels are much appreciated.

Efforts in showmanship are well worth while. Although getting material is very difficult, link-ups with local War efforts are much appreciated by Local Authorities.

The staff problem is very acute, particularly among operators.

Many raid warnings tend to make public indifferent, but the interposing of slides has proved best method of warning audiences.

G.F.D. Launch Their Own Blitz

C. M. WOOLF
Managing Director of General F.l.n Distributors Ltd.

SALVOS OF HITS RAIN ON THE BOX-OFFICES

● IN spite of the formidable obstacles and setbacks to production and distribution caused by air warfare on civilians, General Film Distributors announce to showmen this year that they have once again prepared a gigantic line-up of British and American "top-notchers" for non-stop release during 1941.

● THESE films will ensure a fertile stream of box-office entertainment of the finest calibre for exhibitors throughout the coming year.

● THESE pictures, hot from Gainsborough and Universal, include in their glittering casts such public-pulling stars as Deanna Durbin, Marlene Dietrich, Wendy Hiller, Will Fyffe, the Crazy Gang, Gloria Jean, Arthur Askey, and Victor McLaglen.

Wendy Hiller

Star of Gabriel Pascall's new Shaw film MAJOR BARBARA.

FROM the tremendous list of productions scheduled for release during the first three months of the year, it is perhaps possible to pick on " Spring Parade " as the greatest success, Deanna Durbin being the high-spot. The Trade show by G.F.D. in London recently was marked by an enthusiastic repetition of the " rave " reception this picture had in America.

It presents Deanna in her most romantic and grown-up rôle yet as Ilonka, a beautiful young Hungarian peasant girl who goes to the village fair to sell a goat. There a fortune-teller predicts that she will go to Vienna, meet many great people and marry an artist. She falls asleep on what she believes to be a haystack and awakes to find it is really a haycart which has brought her to the outskirts of Vienna. From that moment each of the seer's predictions come true one by one as this charming story of love and adventure in the City of Romance is artistically unfolded.

Robert Cummings, Mischa Auer, S. Z. Sakkall, Henry Stephenson and Butch and Buddy top the starful supporting cast of this colossal production, and there are several new tuneful song "hits" which Deanna sings more beautifully than ever.

Produced by Joe Pasternak, renowned as Deanna's discoverer, the picture is an object-lesson in lavish, yet simple, fantastic, yet very real, screen story-telling which gives the finest possible opportunity for its all-star cast to exploit their distinguished acting ability to the full.

A Little Bit of Heaven, a joyful, songful human comedy bubbling over with happiness and good will, presenting Gloria Jean, that lovable little lady of "Underpup" fame, will be released by G.F.D. on January 13.

A tremendous line-up of players has been assembled around the 12-year-old star in this picture, which tells the delightful story of Midge, youngest member of a big, poor, yet happy family, who lose their heads when Midge wins fame as a radio singer and brings in unaccustomed wealth.

Last release, on January 20, is **Hired Wife**, a mad matrimonial mix-up with more ingeniously contrived "situations" than minutes.

Rosalind Russell, Brian Aherne and Virginia Bruce, a new screen team, take first honours for this slick, sparkling comedy, and the rest of the strong cast, which includes Robert Benchley, John Carroll and Hobart Cavanaugh, are all perfect in their respective rôles.

Aherne is the boss, Rosalind Russell his secretary, and Virginia Bruce the object of Aherne's affections. But Miss Russell is in love with Aherne and schemes to force him into a marriage of convenience with her. The developments which follow in this complicated romantic triangle make excellent laugh-fare which will "go down" with any sort of audience.

Before continuing this list of definite release dates, here are a few of the highlights of British and American production which will be ready for Trade show in the near future and are due for early release by G.F.D.

"MAJOR BARBARA"

Second great "G. B. S." play to come to the screen, **Major Barbara**, has been completed at the Gabriel Pascal Film Production studios at Denham. Wendy Hiller, the talented young lady who created a sensation with her remarkable performance as Eliza Doolittle in "Pygmalion," Shaw's first play to be filmed, will even more firmly establish her reputation as one of our greatest screen actresses in this picture, in which she co-stars with such eminent actors as Robert Morley, Emlyn Williams, and Rex Harrison.

All reports so far received indicate that "Major Barbara" will prove equally as great a success as its predecessor, the record-shattering "Pygmalion." This picture, it will be remembered, was also directed by Gabriel Pascal, and contained many of the same stars, besides almost entirely the same technical staff as that which has made "Major Barbara."

News comes from Universal studios that the shooting of yet another big Deanna Durbin super has been commenced. Not very much is known about the picture, which has been named **Nice Girl**, except that it is being produced by Joe Pasternak, directed by William Seiter, and that assembled around the star is another tremendous top-line supporting cast. These facts alone speak for themselves.

FICTIONAL THRILLS

Regardless of the real-life thrills and dangers from constant air raids in the vicinity, Walter Forde has carried on with the good work of providing fictional thrills and laughs in **The Ghost Train**, with Arthur Askey. It is now entering its final stages of production at Gainsborough's studios.

This well-known story should get a tremendous reception when it is presented to the Trade by G.F.D.

The difficulties of producing this film have been great. There have been many bombs near the studios, and the constant roar of sky-warfare at one time prevented the shooting of scenes in the open. The fact that the picture is now almost complete, however, is a striking testimony to the resource and courage of the Gainsborough company, its staff, and the cast.

The G.F.D. February release programme starts on the third with **Gasbags**, the Crazy Gang's fourth and funniest farce for Gainsborough, and **South to Karanga**, a tremendously exciting drama set in the spectacular wilds of Africa.

Two big box-office teams together for the first time, the crazy Ritz Brothers and the harmonious Andrews Sisters, in **Argentine Nights**, which will be released on February 10, provide one of the merriest, maddest, most melodious musical comedies ever to come from Universal or any other studios.

Old Bill and Son, which G.F.D. are releasing on March 3, is a new British film starring Morland Graham as Bruce Bairnsfather's immortal character Old Bill, and introducing Young Bill, his swaggering Cockney son, excellently portrayed by John Mills.

Also for release on March 3 is **Meet the Wildcat**, a baffling mystery about a master criminal who steals valuable art treasures from museums and galleries, always leaving behind a card inscribed with the words "The Wildcat" as proof of his attentions.

Honeymoon Deferred is a fast-paced mystery comedy drama about a private detective, Edmund Lowe, and his young bride, Margaret Lindsay, who, their honeymoon interrupted by a daring murder, set out together to track down the killer. Excitement and romance are brilliantly intertwined to make this picture, which will be released on March 24, thoroughly pleasing box office entertainment.

April 21 is the release date of Universal's **Diamond Frontier** and **Sandy is a Lady.**

The first is a colourful chronicle of events which actually took place in South Africa during the last century, when the great diamond fields were discovered. Thrills, adventure and vivid spectacle pack every second of this great drama, which stars Victor McLaglen as an unscrupulous jewel king, and John Loder as a young law-abiding doctor who is framed on a fake theft charge because he tries to put a stop to the illegal activities of McLaglen and his murderous gang.

"Sandy is a Lady" is a hilarious rib-tickling farce presenting Baby Sandy, the famous little two-year-old box-office wonder, in her latest screen excursion, accompanied by a host of well-known screen comics, including Mischa Auer.

A ROYAL FILM

The Man at the Gate, an inspired film with a message for to-day, based on the poem by Miss M. Louise Haskins, which was quoted by the King in his Christmas broadcast of 1939, will be released by G.F.D. on April 28. Directed for G.H.W. Productions by Norman Walker, who made "Turn of the Tide," it deals with the simple lives and faiths of the fisherfolk of England in war time, and seeks to prove that goodness in mankind and faith in God will always reap its own reward.

Marlene Dietrich in **Seven Sinners**, her latest film, is claimed to out-love and out-laugh anything she has yet done.

Arthur Askey in THE GHOST TRAIN, the Gainsborough comedy thriller, which General Films will shortly release.

The picture, if American comment is any criterion, out-classes all her previous successes. It is due for early release by G.F.D.

Intriguing love scenes are set against a picturesque South Seas background, with an exciting story, superb acting, and fine comedy.

Dietrich in this film is a beautiful cafe singer who drifts from one South Sea island to another, creating havoc among the men who fight over her. At an American naval island she meets a young naval officer, John Wayne, and their romance brings the story to its stirring climax.

Following this, another Marlene Dietrich production is due for release by G.F.D. It is **Countess of New Orleans**, which the star is now making at Universal studios.

Private Affairs, due for early release, is a highly entertaining top-speed comedy about the romantic quandary of a pretty girl, Nancy Kelly, whose grandfather, head of a die-hard Boston family, wants her to marry a society playboy, while she is really in love with one of granddad's employees, Robert Cummings. Her father, social outcast Roland Young, advises her to follow the dictates of her heart, which she does, with disastrous results for the good name of her aristocratic family.

THE LEGENDARY FIELDS

That now almost legendary character of the screen comic world, W. C. Fields, is cast as Egbert Souse, a scholar, gentleman, and judge of good grape who hasn't worked since he won a bank-night jackpot, in **The Bank Dick**, his latest "howler" for Universal.

As the best and most consistent customer of the Black Pussy Cat Café, a talkative, erudite raconteur who shoots from the lip on any subject whatsoever, Fields is up to his best form in this picture, a screaming comedy in which he pursues his traditional mission in life—searching for "suckers" who are fools enough to believe what he tells them. It will be Trade shown by G.F.D. as soon as the million and one laughs can be packed up and sent to this country.

Margaret Sullavan has been chosen by Universal to play in the ever-popular Fanny Hurst story **Back Street**, which is due for early release in this country by G.F.D.

San Francisco Docks is a strongly cast epic story of life and tragedy on the San Francisco waterfront, starring Burgess Meredith, of "Mice and Men" fame, with Irene Hervey, Barry Fitzgerald, Raymond Walburn, Lewis Howard, and Robert Armstrong.

Other big Universal productions due for release by General Film Distributors when they arrive over here are:—

Invisible Woman, with John Barrymore; **The Mummy's Hand**, which is said to establish Tom Tylor, who usually plays cowboy rôles, as the "new bogeyman of the screen"; **Trail of the Vigilantes**, a big "Western" starring Franchot Tone; and **Double Alibi**, an unusual mystery film starring Wayne Morris and Margaret Lindsay.

British pictures now in production include **Cottage to Let**, a screen version of the popular play, starring Alastair Sim and Leslie Banks in their original stage rôles.

ANGLO-AMERICAN'S PROGRAMME OF HITS FROM BRITISH NATIONAL

"This England" Will Be Magnificent Saga

ANGLO-AMERICAN, who during the year past gave the exhibitors a record number of British hits, announce a programme of British National productions for the ensuing year, which shows a gigantic stride forward on their previous product.

AN assembly of national and international subjects, stars of box-office eminence and the foremost directors in the country are the ingredients of this, the most ambitious programme of British pictures to be announced.

GERALD M. FREEMAN

LOU JACKSON

Motto of I.F.R. is Service, Co-Operation

"SERVICE and co-operation" is the new motto which has been adopted by International Film Renters, Ltd. The directors of this enterprising and go-ahead company feel that during these difficult times, with the increasing strain brought about by air raids, delays in communication and so forth, it is more than ever necessary, even vital, for renters and exhibitors to "get together."

To this effect, ever since their reorganisation in February last, they have put their motto into active practice, and now feel gratified that they have won the goodwill and esteem of all exhibitors with whom they have conducted business.

International have very great pleasure in announcing that during the last six months their business on their last three re-issues, **Jack Ahoy, Rome Express, Jack's the Boy,** has more than exceeded their expectations, and they are now in a position to offer a full programme of most interesting re-issues for 1941.

The first group, for the immediate future, will be three more Gaumont-British subjects, which, according to their new policy, International will put out with brand new copies, in re-edited, up-to-date editions, new publicity, and "alive" service. These three subjects are:—

First, that powerful drama of Britain's naval might, **For Ever England** ("Brown on Resolution), featuring John Mills, which, it will be remembered, was the first feature film to be made with the co-operation of the Admiralty. With its terrific sea-battle scenes, its grand spirit of heroism and courage, this naval epic is a far more topical subject to-day than when it was made, and there is no doubt that it should stir the patriotism of all who see it.

Secondly, there is that unique ten-star film **Friday, the Thirteenth,** an unusual picture which boasts an impressive cast, including: Ralph Richardson, Gordon Harker, Jessie Matthews, Edmund Gwenn, Alfred Drayton, Emlyn Williams, Max Miller, Sonnie Hale, Frank Lawton, Robertson Hare: certainly a 100-per-cent. line-up of talent!

The third film comes in a lighter vein, being that radiant mixture of romance, laughter and song, **My Song for You,** featuring the world-famous Polish tenor—Jan Kiepura, with Emlyn Williams and Sonnie Hale. This gives us a welcome glimpse of care-free, pre-war Europe.

Certainly three totally different subjects these, specially selected so that there should be something for everybody. Further groups of re-issues will be announced by International Film Renters in due course.

The members of International Film Renters, Ltd., wish everybody in the Trade a happy, prosperous and more peaceful New Year.

The first of these to be Trade shown will be British National's **This England**—a timely and glorious cavalcade of the might and determination of the English race, told through the lives of an English family.

NATIONAL SAGA

This national saga will be the worthy successor of those previous epics of the screen which have shown England in all its glory. Its most imposing cast is headed by Emlyn Williams, John Clements and Constance Cummings, and under the direction of David MacDonald will be a subject to which the entire Industry will look forward with hopeful anticipation.

Published in every country in the world, translated into every tongue, reprinted more times than any novel in recent years, discussed more than possibly any other modern story—such is the imposing record of Walter Greenwood'h book **Love on the Dole.**

Presented on the stage to a record number of performances, holding theatrical ecords from Land's End to John o' Groats. re of the few plays which have been presented on cinema stages as well as legitimate—such is the fantastic record of "Love on the Dole"—the play. And early in the New Year, British National will present "Love on the Dole"—the film.

No cost or care has been spared in its production. No effort too big in the search for the best conceivable cast. The success of the film will undoubtedly equal that enjoyed by the book and the play.

In the rôle of Sally Hardcastle, whose tragic story was so brilliantly told by Walter Greenwood, will be found a new discovery, Deborah Kerr, who, by the sheer brilliance of her performance in this picture, will elevate her name from the ranks of the unknowns to the pinnacle of stardom

STRONG CAST

Included in the strong supporting cast will be found Clifford Evans, George Carney, Frank Sellier and others, and the producer's optimism in the success of this picture is, beyond all doubt, justified.

Under the capable production and direction of John Baxter, the distributors hope to have the proud privilege of presenting this picture to the Trade during February.

Under the direction of its star, Leslie Howard, is the much publicised **Mr. Pimpernel Smith.**

This fascinating story, to which T. de Grunwald and Roland Pertwee have brilliantly contributed, headed by that international star, Leslie Howard, and supported by a brilliant cast, will be one of the highlights of British National's ambitious programme.

For Trade showing in the same period will be the latest "Mother Riley" subject, and its title **Old Mother Riley Cleans Up** is sufficient to indicate the wealth of comedy that will be in this, the latest of these golden box-office subjects.

The directors desire to point out that the above announcement represents those pictures which are now in production. There are others of the highest calibre now in their preparation stages, but consistent with the policy that has been characteristic of the company since its inception, announcements are confined to productions and not to predictions!

To the exhibitor who looks for British box-office subjects, he can make no better New Year resolution than to march forward with Anglo-American.

Anton Walbrook and Diana Wynyard in British National's GASLIGHT, one of last year's artistic and commercial successes. Directed by Thorold Dickinson, the picture was hailed by press and public. With CONTRABAND it has set the company a standard that will be difficult to sustain but one they are confident they will excel

BUTCHER'S SOUND BOX-OFFICE PROPOSITIONS

THE New Year finds the production activities of Butcher's interrupted, but only for a short time, owing to certain action by a Government Ministry, and F. W. Baker, Managing Director, is now exploring the position. He will be making an announcement in due course.

F. W. BAKER

Meanwhile two productions are in preparation. **Danny Boy,** one of the best box-office propositions ever made, is again to be produced by Butcher's with a cast that will place the film in the front rank of British pictures for 1941. This, together with the second picture, and the studios at which they are to be produced, will be announced at an early date.

Exhibitors are already familiar with Butcher's releases for 1941, which briefly are:—

September 12: **Sailors Don't Care,** starring Tom Gamble, Edward Rigby and Jean Gillie. A picture with a most attractive title, dealing with fifth column activities on broad lines not void of humour. It's war time background will create a great demand by exhibitors in anticipation of capacity business.

August 8: **Somewhere in England,** starring Harry Korris and Frank Randle, will be one of the biggest box-office films in 1941.

July 11: **Garrison Follies,** with Barry Lupino, Nancy O'Neil and H. F. Maltby, is quick-firing comedy with a R.A.F. camp background, and is full of fun, frivolity and laughter.

Cavalcade of Variety has just been Trade shown. It presents a score or more of first-class and most popular music-hall artistes of the day.

Mr. Baker is reissuing all the **Old Mother Riley** series in 1941, and all exhibitors will welcome the revival of these British comedy pictures presenting Lucan and McShane.

Butcher's Film Service have always been noted for their shorts. A large selection of these are available and many more are to be produced.

THIS YEAR'S
AMA ING
LINE
UP...

COMES FROM
TWENTIETH CENTURY-FOX

"THE MARK OF ZORRO"

The most romantic adventure of them all starring Tyrone Power with Linda Darnell and Basil Rathbone. Rouben Mamoulian directed.

•

"BRIGHAM YOUNG"

By Louis Bromfield

The historic trek of the Mormons becomes the romantic spectacle of the year. Tyrone Power, Linda Darnell, Dean Jagger and cast of thousands.

•

"CHAD HANNA"

In Technicolor

Great film of a best-seller by Walter D. Edmunds. Henry Fonda, Dorothy Lamour and and Linda Darnell. Henry King directed.

•

"TOBACCO ROAD"

Stellar names in James Kirkwood's record-smashing stage hit. John Ford directing.

•

"KIPPS"

H. G. Wells' classic starring Michael Redgrave and Diana Wynyard. Carol Reed directed.

British

•

"BLOOD AND SAND"

A famous romance filmed anew with Tyrone Power and a great cast.

•

"SUN VALLEY"

Sonja Henie in new and brilliant extravaganza.

•

"SONG OF THE ISLANDS"

In Technicolor

Tropical romance with dramatic conflicts and sensational climax. Linda Darnell.

•

"THE BLACK SWAN"

Rafael Sabatini's famous story gives Tyrone Power another dashing romantic role.

•

"PITT THE YOUNGER"

Vivid life of England's greatest statesman. All star cast.

British

•

"THE GREAT BROADCAST"

Great romance of radio with stars from the air, stage and screen.

ORRO"

OF THEM ALL
NDA DARNELL
N MAMOULIAN

NG"

ONS BECOMES
YEAR TYRONE
GER AND CAST

A"

Y WALTER D.
Y LAMOUR AND
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OOD'S RECORD-
RD DIRECTING

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IC CONFLICTS
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ROLE

GER"

T STATESMAN

OCAST"

ARS FROM THE

"THE GREAT PROFILE"

Farce at its funniest. John Barrymore, Mary Beth Hughes, John Payne, Anne Baxter, Gregory Ratoff. Walter Lang directed.

•

ELSA MAXWELL'S

"PUBLIC DEB. No. 1"

Hilarious antics of a mad-cap heiress. Brenda Joyce and George Murphy, a new romantic team with Elsa Maxwell, Ralph Bellamy, Charlie Ruggles and Maxie Rosenbloom. Gregory Ratoff directed.

•

"DOWN ARGENTINE WAY"

Spectacular musical extravaganza in Technicolor. Don Ameche, Betty Grable and Carmen Miranda.

•

"TIN-PAN ALLEY"

Tune-packed musical romance with all melody lane's colourful characters. Alice Faye, Betty Grable, John Payne, Jack Oakie heading a great cast. Walter Lang directed.

•

"THE ROAD TO RIO"

In Technicolor

Fast moving story of Latin America. All-star musical cast including Alice Faye, Don Ameche and Carmen Miranda.

•

"TALL, DARK & HANDSOME"

Gaiety with sparkling romance when a general is involved with a lovely. Cesar Romero, Charlotte Greenwood.

•

"THE RETURN OF FRANK JAMES"

In Technicolor

Greater entertainment than "Jesse James." Henry Fonda, Gene Tierney, Jackie Cooper and Henry Hull.

•

"HUDSON'S BAY"

Gripping action-filled drama of the fur traders. Paul Muni, Laird Cregar, Gene Tierney and cast of thousands.

•

"WESTERN UNION"

In Technicolor

Zane Grey's thrilling drama of pioneers. Robert Young, Randolph Scott and Dean Jagger.

•

"SPITFIRE"

All-star cast in thrilling story of Battle for Britain.

British

"DOWN TO THE SEA IN SHIPS"

"BELLE STARR"

"WILD GEESE CALLING"

"BROOKLYN BRIDGE"

"HOW GREEN WAS MY VALLEY"

"THE LIGHT OF HEART"

SOL WURTZEL PRODUCTIONS

JANE WITHERS COMEDIES

CHARLIE CHAN MYSTERIES

CISCO KID ADVENTURES

SPORTS SHORTS

British Movietone News

COLUMBIA'S IMPORTANT DUO

Scenes from THIS THING CALLED LOVE, starring Rosalind Russell and Melvyn Douglas, which is one of the most prominent subjects on the Company's current schedule

"ANGELS OVER BROADWAY"

Scenes from the Columbia production ANGELS OVER BROADWAY, directed by Ben Hecht. Douglas Fairbanks, Jnr., and Rita Hayworth are starred with Jerome Sheldon, Ralph Theodore, John Qualen, Eddie Foster and Harry Strang

MM

PARAMOUNT'S BIG SUBJECTS

The year 1941 promises to be one of the outstanding periods in Paramount's long history. Many notable subjects are lined up, and among those for which early Trade shows are being arranged are the following : (1) Fred Astaire in SECOND CHORUS. (2) Madeleine Carroll and Fred MacMurray in VIRGINIA. (3) Brian Donlevy in a scene from I WANTED WINGS. (4) Richard Dix and Florence Rice in CHEROKEE STRIP. (5) Veree Teasdale, Jack Benny and Fred Allen in LOVE THY NEIGHBOUR

"MELODY AND MOONLIGHT"

A gay, tuneful comedy with a grand array of screen and radio stars is promised by British Lion in Republic's MELODY AND MOONLIGHT, which features Johnny Downs, Barbara Allen, Jerry Colonna, Claire Carleton, Mary Lee, etc

"WHO KILLED AUNT MAGGIE?"

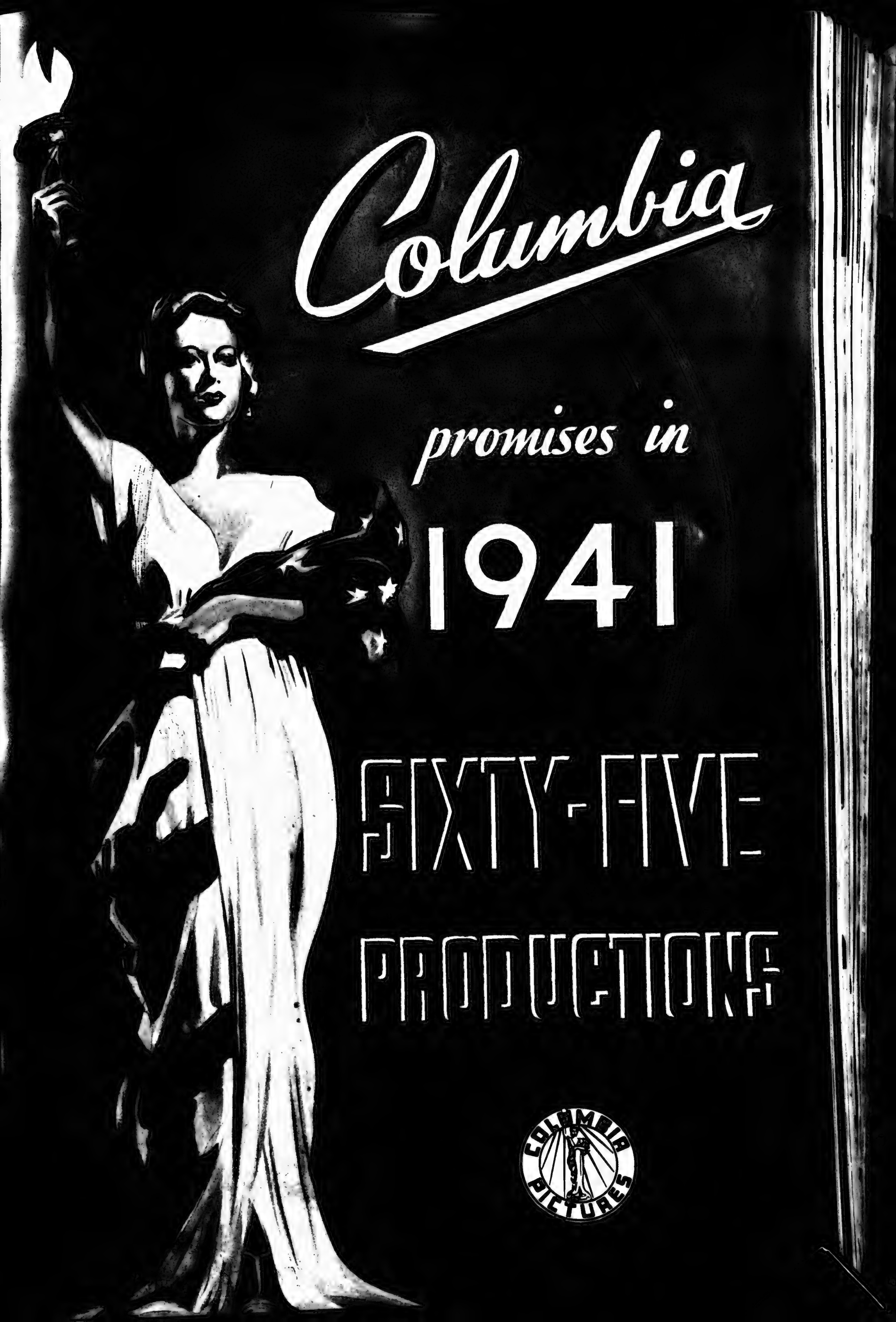
John Hubbard and Wendy Barrie are featured in Republic's WHO KILLED AUNT MAGGIE? A gripping murder mystery which British Lion will shortly Trade show. Edgar Kennedy, Onslow Stevens, Walter Abel and Elisabeth Patterson are also in the cast

GREAT FILM OF THE CIRCUS

Henry Fonda, Dorothy Lamour, Linda Darnell and Ted North play the leading roles in CHAD HANNAH, a story of the circus, which has been produced in Technicolor. (*Twentieth Century-Fox*)

MORE 20th-FOX RELEASES

The New Year opens auspiciously for Twentieth Century-Fox, whose schedule of early releases includes some of the most important subjects in their 1941 Programme. In addition to those already illustrated they comprise: (1) *George Montgomery in CHARTER PILOT.* (2) *Don Ameche and Betty Grable in DOWN ARGENTINE WAY.* (3) *Tyrone Power and Basil Rathbone in MARK OF ZORRO.* (4) *Sidney Toler, Marjorie Weaver and Robert Lowery in MURDER OVER NEW YORK.* (5) *Cesar Romero, Sheila Ryan and Robert Sterling in THE GAY CABALLERO.*


Columbia
promises in
1941
SIXTY-FIVE
PRODUCTIONS
COLUMBIA PICTURES

Only one of the Sixty-five .....

CARY GRANT

MARTHA SCOTT

THE TREE OF LIBERTY

Produced & Directed by FRANK LLOYD

..... and Sixty-four to follow!

1

Only another of the Sixty-five...

Wesley Ruggles'

ARIZONA

starring

JEAN ARTHUR

with

WILLIAM HOLDEN

WARREN WILLAM · PORTER HALL
and a cast of thousands

Directed by **WESLEY RUGGLES**

.....and Sixty-three to follow!

CARY GRANT
ROYAL MAIL

BRIAN AHERNE JOAN BENNETT
WE DARE NOT LOVE

MELVYN DOUGLAS ROSALIND RUSSELL
THIS THING CALLED LOVE

JEAN ARTHUR
A STORY OF OLD NEW ORLEANS

CARY GRANT ROSALIND RUSSELL
THERE THEY GO AGAIN

WARNER BAXTER INGRID BERGMAN
LEGACY

A. J. CRONIN'S
THE DOCTOR OF LENNOX

JEAN ARTHUR MELVYN DOUGLAS
OUR WIFE

MIRIAM HOPKINS MELVYN DOUGLAS
SINGAPORE

IRENE DUNNE
JANE ADDAMS OF HULL HOUSE

IRENE DUNNE CARY GRANT
PENNY SERENADE

CONSTANCE BENNETT PAT O'BRIEN
ESCAPE TO GLORY

A. J. CRONIN'S
THE VALOROUS YEARS

WILLIAM HOLDEN VIRGINIA BRUCE
THE VIGILANTES

DOUGLAS FAIRBANKS JR. RITA HAYWORTH
ANGELS OVER BROADWAY

LORETTA YOUNG
THE FIRST WOMAN DOCTOR

CARY GRANT CONSTANCE BENNETT
A BEDTIME STORY

.....and Forty-six more to follow

COLUMBIA PICTURES COLUMBIA PICTURES

A.B.F.D. FORESEE YET ANOTHER RECORD YEAR

Australia and America Reinforce Ealing Supers

- *AFTER a record-breaking year, A.B.F.D., under the general management of Ben Henry, face 1941 with an even more promising programme of offerings.*
- *THESE are headed by an important output from the Ealing Studios, and with sure-fire attractions from America and Australia.*
- *IN spite of war-time difficulties, A.B.F.D. have enjoyed a profitable year, and whilst in these times a balance sheet profit has not quite the same significance as in the pre-war taxation days, it is a clear indication that the company is delivering the goods the public wants.*
- *The A.B.F.D. sales force has made the most of its opportunities.*

George Formby and Peggy Bryan]in a scene from his newest picture IT'S TURNED OUT NICE AGAIN, which Marcel Varnel directed

COMEDY NOTE DOMINANT IN 1941 PLANS

ASSOCIATED British Film Producers have provided an answer to the pessimists who declared that the British Film Industry was on its last legs. With the product from its associated company, Ealing Studios, A.B.F.D. have handled a consistently high level of British films which, in many cases, have created war-time box-office records and have played to return bookings.

Several of these films, besides reaching such high peaks of entertainment value, have contributed in a striking manner to the film Industry's war effort.

With Michael Balcon producing, the studios handed over early in the year that stirring story of the Welsh coal mines, "The Proud Valley," starring Paul Robeson and directed by Paul Robeson. Made after the outbreak of war, it was produced first and foremost as a subject of general entertainment; but, because of its background, it was a film which also had strong propaganda value.

BEN HENRY,
General Manager, A.B.F.D.

FORMBY'S TWO

This was followed later in the year by another brilliant production from the same director, "Convoy," which again had excellent propaganda value because of its important background, but which was also fine, vigorous entertainment of popular appeal.

Two George Formby comedies were handled by A.B.F.D. during the year, and the famous comedian rose to even greater heights of popularity. A.B.F.D. began the year by releasing "Come On George," and this was followed later by "Let George Do It," which was hailed by the critics as George's best film to date and turned him into a West End star on its presentation at the Empire, Leicester Square, where it was retained for an extra week before being transferred to the Ritz. By this success, Formby, Britain's greatest bet at the box-office, conquered yet another film stronghold.

Other British comedians were also given big opportunities in A.B.F.D.'s 1940 output, one of the most important being the ever-popular Cockney star, Gordon Harker, who had one of his biggest hits in "Saloon Bar." This gripping murder mystery, with the familiar Harker humour, was adapted from the popular stage play of the same title, and was directed by Walter Forde. The cast included Elizabeth Allan and Anna Konstam.

TOMMY TRINDER

Another comedian to be featured was Tommy Trinder, who had his greatest screen opportunity to date in an exuberant comedy with a naval background—"Sailors Three." It was generally released just before Christmas, after a successful pre-release at the Gaumont, Haymarket, when it was widely acclaimed by the national Press as an outstandingly funny British production. This film also gave great opportunities to another well-established English comedian, Claude Hulbert, and Michael Wilding, a comparative newcomer, who scored an immediate hit in the picture.

In the field of propaganda, A.B.F.D. were responsible for handling that memorable short film, "Men of the Lightship," which was produced by Cavalcanti, who has since become an Associate Producer at the Ealing Studios, in charge also of the newly formed shorts department which has already produced two outstanding releases in "Mastery of the Sea" and "Young Veteran," both handled by A.F.B.D.

In addition to these English films, A.B.F.D. released in 1940 a number of highly successful American pictures, chief among which have been the "Renfrew of the Mounted" series introducing a new and virile star in James Newill. The company has also handled the Cinesound productions from Australia, who have scored a great success with their Rudd Family stories, starring Bert Bailey.

A.B.F.D. have, for 1941, an even greater line-up of releases which promise a bigger year than ever. They include big-scale dramatic subjects and comedies starring Britain's most popular comedians. Star names and subject matter alike will guarantee big box-office pull.

"SPARE A COPPER"

Two new Formby comedies have already been completed at the Ealing Studios, and will be released this year. The first of these, **Spare a Copper,** was Trade shown in December and received with enthusiasm. It is a riot of laughter and thrills, showing the comedian as a War Reserve policeman who becomes involved in a hectic series of misadventures when he gets mixed up with a gang of saboteurs who are trying to interfere with the launching of a new British warship.

His efforts to round up the sabotage gang lead to an exciting climax in which he finds himself driving round a Wall of Death in a baby car.

George also displays his ability as a motor-cyclist, and exhibitors will remember the success he had when he exploited this skill before in "No Limit."

Directed by John Paddy Carstairs, "Spare a Cooper" has a supporting cast which includes Dorothy Hyson, Bernard Lee, John Warwick, Warburton Gamble, John Turnbull, George Merritt, Eliot Makeham and James Woodburn. Formby has four new song hits to sing (and, of course, to play on his ukulele).

Since "Spare a Copper," Formby has completed **It's Turned Out Nice Again,** with Marcel Varnel directing—a title which, in itself, is a certain box-office attraction. Besides being a catch-phrase which Formby has made famous, it also happens to fit the story.

This time, Formby switches his characterisation to that of a married man with domestic difficulties who is employed by an undertie manufacturer. His boss is "way back behind the time," and when George buys a new and daring material, he finds himself out of a job and with the material in his possession.

This material is the cause of some bewildering and funny misadventures for George and it leads, in turn, to a satisfactory straightening out of his domestic difficulties.

A lovely screen newcomer, Peggy Bryan, has the rôle of George's wife, while Elliot Mason appears as his mother, who tries to run his married life for him. Others in the cast include Edward Chapman, Mackenzie Ward, Ronald Ward, John Salew and O. B. Clarence.

WILL HAY'S RETURN

Will Hay, after a voluntary and publicly regretted absence of over a year, comes back to the screen in **The Ghost of St. Michael's,** and it also marks his return to the schoolmaster characterisation which won him fame. He has the support of Claude Hulbert and Charles Hawtrey in a murder mystery, complete with ghostly happenings, comedy predominating.

This time, he is a "Stinks Master" at St. Micheal's, which has been evacuated to the Isle of Skye, and his adventures begin when the headmaster is murdered, followed by the equally mysterious death of his successor.

Will Hay's tremendous popularity will ensure that there is a vast public waiting to welcome him back to the screen, and they will not be disappointed in the fast-moving, laughter-guaranteed story that has been provided for him. The film was directed by Marcel Varnel, with a supporting cast including Felix Aylmer, Elliot Mason, John Laurie and Hay Petrie.

Will Hay is to make another film for the Ealing Studios for A.B.F.D. release during 1941. Two alternative stories are at present being considered, one of which is **The Black Sheep of Whitehall,** with Will anxiously trying to harness himself to the war effort and meeting with a series of misadventures in various ministries. The other story being considered is **It's News To Me,** showing Will, by a great stroke of luck, obtaining editorship of a one-eyed newspaper in a small provincial town, only to discover that the paper is being used as a screen for the activities of a dangerous gang of fifth columnists which, of course, Will, in his own inimitable and surprising way, runs down to earth.

Tommy Trinder—who, as mentioned before, scored a great success in "Sailors Three"—will also be seen in another film, the subject of which has yet to be announced.

Of the big-scale, drmatic productions planned by Ealing Studios for A.B.F.D. release, two have so far been definitely decided upon. These are **Ships With Wings** and **Portrait of a British Foreman."**

FLEET AIR ARM

"Ships With Wings" is a story of the Fleet Air Arm. Roy Kellino whose exterior photography on "Convoy" was so widely praised—has already spent two months at sea, most of the time on board the *Ark Royal*, getting exterior and background scenes. "Ships With Wings" is being made with the co-operation of the Admiralty. Sergei Nolbandov, who will be associate producer, also wrote the story with Pat Kirwan.

"Ships With Wings," with its topical, exciting story, promises to be one of the major productions to come from the British studios in 1941. The national importance of such a film can readily be realised. No announcement has yet been made regarding director or cast.

"Portrait of a British Foreman" will be another big 1941 production which will undoubtedly cause a great deal of discussion. The screen story has been written by J. B. Priestley, and the film will be Cavalcanti's first full-length production for Ealing Studios as associate producer.

"Portrait of a British Foreman" is a story of a foreman of a British engineering firm who is caught in France at the time of that country's collapse. He has in his charge some valuable machinery which, after overcoming almost insuperable drawbacks, he succeeds in getting safely back to England.

No cast or director has yet been announced, but a world famous star will take will take the title role.

A.B.F.D. will also continue their policy of handling a full programme of short films, many of which will come from Ealing's new shorts units under Cavalcanti. Seven of these two-reel productions have already been announced. They are "International Situation," showing how Britain's great aerial victory last August has brought fresh hope to a dazed Europe; "Top Wop," based on the life story of Mussolini; "High Strategy," the story of the war as seen by the High Commands; "Battle of Steel," the tale of the skilful engineers and mechanics who are the shock troops of the Labour front; "Price, One Penny," the story of the newspapers; a film of the Blockade; and a 20 minute carton film, created by St. John Cooper, showing how a little aluminium frying pan achieves its ambition to fly.

Finally, A.B.F.D. maintain year by year the high standard of independent product which they distribute. Awaiting 1941 release are three subjects, each of which is well up to this standard. These are: Will Mahoney in "Come Up Smiling," "Dad Rudd, M.P.," the brilliant comedy successor to "The Rudd Family Goes to Town," and "Danger Ahead," another of the popular Renfrew subjects with James Newill. A further batch of excellent independent films is promised early in the New Year.

Will Hay has one of his many spots of bother in THE GHOST OF ST. MICHAEL'S, another subject for which Varnel was responsible

MORE FROM PARAMOUNT

All classes and every taste are adequately catered for in the New Year schedule from Paramount. Big stars in big stories are a feature of the current offerings, scenes from which are depicted above : (1) Fredric March and Betty Field in VICTORY. (2) Wayne Morris and Virginia Dale in THE QUARTERBACK. (3) Grace Bradley in THERE'S MAGIC IN MUSIC. (4) Derek Farr and Peggy Ashcroft in QUIET WEDDING. (5) Preston Foster, Patricia Morison and Richard Dix in THE ROUNDUP

Paramount Scrap Grade B Pictures, Launch Most Ambitious Programme

£20,000 TO BE ADDED TO ALL NEW 1941 SUPERS

1941 OPENS in a blaze of glory for Paramount. This company, which for more than a quarter of a century has carried the bright torch of supreme entertainment to every corner of the globe, adds new glittering rays to its inspiring beams as the New Year opens.

The company which launched such great stars as Valentino, Swanson, Wallace Reid, Negri, Bebe Daniels, Pauline Frederick and Pickford on their career of world-wide fame, now spangles its banner with the names of Gary Cooper, Fred Astaire, Bing Crosby, Charles Boyer, Claudette Colbert, Ray Milland, Basil Rathbone, Barbara Stanwyck, Joel McCrea, Fred MacMurray, Margaret Lockwood, Derek Farr, Margaretta Scott, Roland Culver, Madeleine Carroll, Jack Benny, Paulette Goddard, Bob Hope, Allan Jones, Dorothy Lamour, Patricia Morison, Akim Tamiroff, Jackie Cooper, Melvyn Douglas, Brian Donlevy, Frances Farmer, Ellen Drew, Preston Foster, Lynne Overman, Robert Preston, Robert Paige, William Holden, Victor Moore, Lloyd Nolan, Bert Wheeler, Wayne Morris, Albert Dekker, Virginia Dale, Richard Denning, Betty Field, Susan Hayward, Mary Martin, Lillian Cornell.

SAGAS IN TECHNICOLOR

Cecil De Mille has already announced his plans for the coming year. He is now at work on preparations for **Reap the Wild Wind**, an action thriller laid in the Caribbean. The screen treatment of "Reap the Wild Wind" is being prepared in collaboration with the author by the adaptors who prepared the script of "North-West Mounted Police." The glorious tropical locale of the picture lends itself ideally to brilliant Technicolor treatment. The cast, not yet announced, will probably include Claudette Colbert or Paulette Goddard as the girl, and at least two front-rank masculine players.

DAVID ROSE,
Managing Director, Paramount Pictures

In the next two years De Mille plans to produce three features instead of his customary one film a year. His next will probably be an epic story of Mary, the Mother of Christ, which the producer plans as a companion picture to his monumental Passion Play of the silent screen. "The King of Kings," and will be filmed on the same sweeping lines. After the Biblical story, which is to be in Technicolor, De Mille will make **Rurales**, a saga of the celebrated Mexican police organisation of that name, which De Mille hopes to glorify as he has the "Mounties" of Canada.

A pointer to the company's policy of acquiring outstanding contemporary literary works is Paramount's recent purchase of Ernest Hemingway's great new novel **For Whom the Bell Tolls.**

In the States "For Whom the Bell Tolls" has been hailed by literary critics from coast to coast as the greatest novel by an American writer of this century. The printing of 200,000 copies, described as the largest first edition in publishing history, has been completed.

In the teeth of bidding, it is stated, from most of the major studios, and after weeks of negotiation, Paramount secured the screen rights of Hemingway's sensational story by paying the biggest purchase price ever paid for screen rights to a novel.

Margaret Lockwood and Derek Farr in the Paul Soskin production QUIET WEDDING, which Paramount is releasing. Frank Cellier, Margaretta Scott, Peggy Ashcroft, Roddy Hughes, A. E. Matthews, Kay Petrie, and Felix Aylmer are also in the cast

- ***STEERING** a courageous policy of building bigger and more ambitious attractions, Paramount productions have scored resounding victories over the threatening war time obstacles of blitzkrieg and black-out blues.*
- ***THE NEW YEAR** opens with the assurance that they will add to the list of brilliant successes which have enabled British exhibitors triumphantly to weather the storm of 1940.*
- ***INSTEAD** of trimming costs Paramount faced up to the war situation by announcing an expansion of production policy to defeat adverse business conditions. David Rose, Paramount managing director, declared at a recent gathering of the Paramount sales force that the company intended to devote considerably more money to each negative produced.*
- ***GEARING** the studio organisation to the production of more ambitious films the units which had made the low-budget features were wound up and additional funds allocated to the making of all future pictures.*
- ***AS** a result at least an additional £20,000 is devoted to all the new films with consequent enhanced production value, bigger star casts and the most famous writing and directing talent in the world.*

"QUIET WEDDING"

One outstanding success of his first British venture, "French Without Tears," directed by Anthony Asquith, which has played to enormous business in all parts of the world, was an encouraging omen for the latest British film sponsored by David E. Rose.

The Paul Soskin production, "Quiet Wedding," which went into production just as the intensified air war on Britain opened, was completed on schedule in spite of tremendous war time obstacles. Anthony Asquith and his brilliant cast of players carried on almost as if the conditions were normal, and, according to all reports on the film, this sunny, light-hearted depiction of English life reveals no sign of the severe test of endurance imposed on all taking part in it. When the full story is told, it will be considered possibly an outstanding achievement to have made an elaborate film with something like 30 speaking parts and so many intricate and charming settings under such conditions.

"Quiet Wedding" contains one of the finest casts of players ever assembled for a British film. Headed by the names of Margaret Lockwood, Derek Farr, Marjorie Fielding, A. E. Matthews, Roland Culver, Margaretta Scott, Peggy Ashcroft, Athene Seyler, Jean Cadell, Frank Cellier, David Tomlinson and Sidney King, the cast also includes such popular favourites as Margaret Halston, Muriel George, Felix Aylmer, Wally Patch, Roddie Hughes, Hay Petrie, and others.

FRED AND PAULETTE

At the height of his triumphant career Paramount have gathered the incomparable Fred Astaire into their serried ranks of talent, and marked the acquisition of the screen's most debonair leading man by teaming him with the gorgeously alluring Paulette Goddard. Never have the Astaire feet been so nimble, nor the attractive Paulette Goddard more captivating than they are in **Second Chorus**. The modern swing orchestra which forms the centre-piece of the lavishly produced story gives plenty of scope for catchy harmony. Artie Shaw and his Band are featured, and in the cast are Burgess Meredith and Charles Butterworth.

The New York critics have let themselves go in no uncertain fashion over the new Claudette Colbert film **Arise My Love,** in which she is co-starred with Ray Milland, and which has been beating the box-office takings of all the year's leading pictures.

Such phrases as "A comedy which is a joy to behold," "You will like Ray Milland better than you have ever liked him before." "One of the kinema treats of the year." "One of the season's surprise hits," are profusely scattered through the notices.

Taking the captivating Claudette Colbert back to pre-Hitler Paris, scene of many of her greatest film triumphs, "Arise My Love" was directed by Mitchell Leisen in sparkling style in key with its modern setting. Claudette has three other leading men in the story, namely, Walter Abel, Dennis O'Keefe, and Dick Purcell.

In view of the notable success of Miss Colbert and Ray Milland together, they will be co-starred again in **Skylark**, based on the Broadway hit in which Gertrude Lawrence appeared. This film has just entered production. Miss Colbert will also be seen in the vividly titled **Hold Back the Dawn**, a romantic drama to be directed by Mitchell Leisen, with Charles Boyer playing opposite.

Madeleine Carroll's glamorous beauty, so appealingly displayed in De Mille's "North-West Mounted Police," will again be seen in the Technicolor production **Virginia**, a modern romance of the Old Dominion, with Edward H. Griffith directing. Fred MacMurray plays opposite the star, and the cast will include Stirling Hayden, Carolyn Lee, besides many other prominent screen names.

"Virginia" will tell the story of a British actress of Virginian parentage who suffers financial reverses and returns to America to raise cash by selling the plantation home of her ancestors. Back in Virginia her life is changed through meeting a young neighbour who teaches her the value of a peaceful life close to the earth, and shows her her true obligations to the people whose livelihood is gained from the soil of her estate.

A film which should eclipse all previous records for laughter and drama is **Moon Over Burma**. In an alluring tropical setting, Dorothy Lamour, Robert Preston and Preston Foster are co-starred in this gay story of big business and intrigue in and around the jungle. Dorothy Lamour will surprise her admirers in "Moon Over Burma" by her new-style personality. Instead of the languorous siren of yore, she is now seen as a swift-talking girl from Brooklyn with a modern coiffure and a gift for singing.

"WORLD IN FLAMES"

In **World in Flames,** over 50 headline events of world importance are paraded in fast tempo from one world-shaking occurrence to another in seven reels of amazing film, photographed on hundreds of news fronts by a hundred or more Paramount newsreel cameramen, who often shot the film at the risk of their very lives.

Scores of world-wide figures and personalities pass in review throughout the film, at the moment when they were actually shaping the history of to-day.

"World in Flames" was produced by Albert J. Richard, head of Paramount News, and was written and documented by William C. Park, from over 1,000,000 ft. of film which it took ten years to photograph.

The most beautiful girls in the world, chosen by the celebrated showman of feminine glamour, Earl Carroll, are seen in **A Night at Earl Carroll's.** This spectacular comedy melodrama, laid against the background of the world's most luxurious night club theatre, is lavishly supplied with music, and its cast of players includes Ken Murray, Rose Hobart, J. Carrol Naish, and Lillian Cornell.

Victory, Joseph Conrad's great story of a man who has cultivated a belief in the futility of endeavour and a negative attitude of aloofness towards life, has now been filmed with Fredric March and Betty Field in the leading rôles. Directed by John Cromwell, the film has the striking and picturesque scenery of the islands of the Java Sea for its background. Sir Cedric Hardwicke has an important rôle in "Victory," and a notable supporting cast includes the names of Sig Rumann, Margaret Wycherly, Jerome Cowan, Fritz Feld, and Lionel Royce.

One of the most fascinating and appealing vehicles of all time, Paramount will present **Aloma of the South Seas,** with Dorothy Lamour and Jon Hall, the stars of "Hurricane," reunited. Filmed in the glowing colours of Technicolor, "Aloma of the South Seas" promises to be one of the outstanding screen attractions of 1941.

The mammoth motor plants of Detroit, scene of many a story of mighty industrial striving, becomes for the first time a film background in **Reaching for the Sun.** Directed by William A. Wellman, the story tells of a man from Michigan woods who is brought to the motor centre by the lure of high wages, but who struggles to regain the simple joys of the life he has left behind. The picture, which gives Ellen Drew the biggest rôle of her career, contains the most tremendous fight scene ever brought to the screen, in which Joel McCrea and Albert Dekker fight with two powerful motor giants as their weapons.

There's Magic in Music tells in a colourful and melodic way the story of a tough young girl's regeneration at famous Interlochen, National Music Camp in Michigan. Famous film songsters Allan Jones and Susanna Foster have the leading rôles, and the film introduces a host of brilliant young musicians. Lynne Overman and Margaret Lindsay head the important cast of supporting players. One of the big moments in the picture is when the Interlochen girls and boys meet in a spectacular musical contest the world-famous stars of the Metropolitan Opera Company.

To make another outstanding musical film—**You're the One**—Paramount signed the famous band leader Orrin Tucker and the singer Bonnie Baker, who make their screen debuts in the film, which tells of the mad scramble of two rival orchestra leaders who are each of them always out to get more publicity or better breaks on the radio than the other.

STAGES HUMMING

Love Thy Neighbour brings Jack Benny to the screen with his radio partner and bête noire Fred Allen. Benny and Allen carry on a radio feud in the States which is one of the highlights of the entertainment world there, and now the two belligerent comedians extend their battlefront to the kinema with laughable consequences. Mary Martin, Veree Teasdale, Rochester, Virginia Dale, Phil Harris, the Merry Macs and the Abbott Dancers head the big cast of entertainers supporting the principals.

Paramount stages are humming with production activity, and a big schedule of films is now being completed. Those now being produced and in the cutting-rooms include the following:—

Lady Eve, a romantic comedy directed and produced by Preston Sturges, with Henry Fonda, Barbara Stanwyck, Charles Coburn, Eugene Pallette and Eric Blore in the cast; **New York Town,** starring Mary Martin, Fred MacMurray, supported by Robert Preston and Lynne Overman; a Bing Crosby vehicle, **Road to Zanzibar,** a follow-up to "The Road to Singapore," and again with Dorothy Lamour and Bob Hope; **Las Vegas Nights,** a big musical, with Allan Jones, Bert Wheeler, Tommy Dorsey and his Orchestra; **There's Always Juliet,** a romantic comedy-drama, with Madeleine Carroll and Fred MacMurray co-starred; and **Ballerina,** based on Lady Eleanor Smith's famous story, to be directed by Gregory Ratoff, with Loretta Young in the leading rôle.

"THE GIRL FROM HAVANA"

Dennis O'Keefe, Claire Carleton, Victor Jory and Steffi Duna in scenes from GIRL FROM HAVANA, the new Republic picture which brings to British screens adventure, music and thrills in the South American way. Claire Carleton is dynamite in the role of the scintillating "Girl from Havana," whose troubles bring romance to O'Keefe, the oil-drilling supervisor (British Lion)

PARAMOUNT

Paramount greets the dawn of a New Year with the Proudest Product in its great history! ● Through the years Paramount has carried this undimmed torch of entertainment... *If it's a Paramount Picture it's the best show in Town!*

Stars! Stories! Directors!

Cecil B. DeMille's Technicolor Masterpiece!

GARY COOPER · MADELEINE CARROLL
Paulette Goddard · Preston Foster · Robert Preston
Akim Tamiroff · Lynne Overman · George Bancroft
Lon Chaney Jr · Walter Hampden

Joseph Conrad's
Island Tale
FREDRIC MARCH · BETTY FIELD
Cedric Hardwicke · *Directed by John Cromwell*

RAY MILLAND · WILLIAM HOLDEN
Wayne Morris · Brian Donlevy · Constance Moore
Veronica Lake · *Directed by Mitchell Leisen*

In Magic
Technicolor
DOROTHY LAMOUR · JON HALL

Based on stage hit by
Clare [illegible] Boothe
MARY MARTIN · DON AMECHE
Oscar Levant · *Directed by Victor Schertzinger*

In
Technicolor
JOHN WAYNE · BETTY FIELD
Harry Carey · *Directed by Henry Hathaway*

CLAUDETTE COLBERT · RAY MILLAN
Walter Abel · Dennis O'Keefe · Dick Purcell
Directed by Mitchell Leisen

BING CROSBY · DOROTHY LAMOU
BOB HOPE *Directed by Victor Schertzinge*

RICHARD DIX · PATRICIA MORISON
PRESTON FOSTER *Harry Sherman* PRODUCTION

HENRY FONDA · BARBARA STANWYCK
Charles Coburn · Eugene Pallette · Eric Blore
Directed by Preston Sturges

JOEL McCREA · ELLEN DREW
Albert Dekker · *Directed by William A. Wellman*

Morros-Stillman
Production
DOUGLAS FAIRBANKS Jr. · BRIAN DONLEVY

JACK BENNY · FRED ALLEN · MARY MARTIN *Directed by Mark Sandrich*

Terrific Entertainment !

CECIL B. DeMILLE'S ALL-STAR
Technicolor PRODUCTION

DOROTHY LAMOUR · PRESTON FOSTER
ROBERT PRESTON · *Directed by Louis King*

FRED ASTAIRE · PAULETTE GODDARD
Burgess Meredith · Artie Shaw *and his Band*
Morros Stillman Production

CLAUDETTE COLBERT · RAY MILLAND
PRESTON FOSTER · *Directed by Mark Sandrich*

in
Technicolor

FRED MacMURRAY · MADELEINE CARROLL
Sterling Hayden · *Directed by Edward H. Griffith*

ALLAN JONES · SUSANNA
FOSTER · MARGARET LINDSAY
Lynne Overman · *Directed by Andrew L. Stone*

MARY MARTIN · FRED MacMURRAY
ROBERT PRESTON · *Directed by Charles Vidor*

. . . The FRONT PAGE NEWS REEL!

CLAUDETTE COLBERT · CHARLES BOYER
Directed by Mitchell Leisen

MARGARET LOCKWOOD · DEREK FARR
Marjorie Fielding · Roland Culver · A. E. Matthews
Margaretta Scott · Peggy Ashcroft · Athene Seyler
Directed by Anthony Asquith · Produced by Paul Soskin

LORETTA YOUNG · *in Lady Eleanor Smith's famous story*
Directed by Gregory Ratoff

FRED MacMURRAY
PAULETTE GODDARD · PATRICIA MORISON

RICHARD DIX · FLORENCE RICE
WILLIAM HENRY · VICTOR JORY
Harry Sherman Production

BARBARA STANWYCK · JOEL McCREA
Directed by William A. Wellman

STARTLING! DRAMATIC! SENSATIONAL! A Cavalcade of World Events that every Man and Woman should see!

. . . Every one a MONEY MAKER!!

NOTABLE BRITISH OFFERING

Scenes from QUIET WEDDING, the Paul Soskin production, which forms one of the major offerings in Paramount's New Year programme. Directed by Anthony Asquith, the cast includes Margaret Lockwood, Derek Farr, Marjorie Fielding, A. E. Matthews, Roland Culver, Margaretta Scott, Peggy Ashcroft, Felix Aylmer, Hay Petrie and many other prime favourites

PEAK YEAR FOR BRITISH LION

50 Prestige Films from Republic to be Released

RIDING right now on the crest of the biggest wave of prosperity in the history of the company, British Lion has justifiable confidence in predicting that 1941 will be a peak year.

"It is one thing to make optimistic claims," says S. W. Smith, Managing Director, "and another thing to substantiate them. Fortunately, we are in that happy position of having a strong line-up of films, which have already received good Trade and Press acclaim, ready for early general release this year.

"We are able to announce also a bumper new-season programme. Many of these new films are already in various stages of production and preparation."

Quite a pleasing factor in the British Lion programme is that three big British films are among the high-lights—each one of a vastly differing character, but all three of them hailed as tremendous successes, adding conspicuous prestige to the home production market and ideal box-office propositions with essentially topical appeal.

- *THE product to be handled by British Lion during 1941 will be better than ever before, mainly because of the big advance in the quality of Republic product now coming over.*
- *REPUBLIC pictures, always among the best of Independent product, have improved out of all knowledge. The Corporation has got out of its swaddling clothes and is making pictures as important as any other producing unit in America. Republic is now established as a major organisation.*
- *IN the first group of this product to be Trade shown towards the end of January, are films produced on a far more lavish scale than hitherto.*
- *THIRTY features and twelve Westerns are in the programme, and important among them is "Melody Ranch," in which the extraordinarily popular Gene Autry appears, and with him Jimmy Durante. Special arrangements are being made for studio space to carry out the Company's 1941 production programme of British films that had already been schemed months ago.*

The vivacious Ann Miller, who plays a prominent role in Republic's big super-musical HIT PARADE OF 1941, which features Kenny Baker, Francis Langford, Hugh Herbert, Mary Boland, and a wealth of other stellar and musical talent.

These three top-liners are **Under Your Hat,** the Jack Hulbert-Cicely Courtneidge picture, screen play of the record-breaking stage comedy; **You Will Remember,** presenting the colourful life-story of Britain's most famous composer—Leslie Stuart—writer of those popular, never-dying song hits "Lily of Laguna," "Little Dolly Daydream," "Soldiers of the King" and "Floradora"; and **Pastor Hall,** most discussed film of the year, which has already broken house records in a number of pre-release situations.

REPUBLIC OUTPUT

Once again British Lion is proud to announce that it will release all of Republic's product, but this year there is a vast difference in the importance of this statement for exhibitors in the fact that Republic has made such phenomenal strides and has such sensational production plans for the forthcoming year that its output will be comparable with the best from any of the acknowledged major studios.

The progress made by this vital and go-ahead company, which only five years ago was inaugurated with the object of making modest "Westerns" and is now producing "A" pictures like "Dark Command" "Scatterbrain," "Girl from God's Country" and the eagerly awaited **Hit Parade of 1941,** is the current talk of Hollywood. So much so, that practically all the leading papers there have been, within recent weeks, carrying special articles featuring the "Romantic Rise of Republic."

S. W. SMITH,
Managing Director of British Lion

Republic's budget for next year will reach an appropriation of £1,000,000 in excess of the previous figure. Nearly £200,000 has been spent on building two new sound stages, described as the best in all Hollywood.

Each sound stage will be practically a complete production unit. Dressing rooms, make-up rooms and wardrobe rooms will be part of these ultra-modern sound stages, so that each will be equipped with all the facilities for all production requirements.

Production is proceeding at full speed on a schedule which includes four de luxe productions, to cost between £150,000 to £200,000 each. These are **Hit Parade of 1941,** an all-star super musical featuring Kenny Baker, Frances Langford, Hugh Herbert, Mary Boland, Ann Miller and a galaxy of stellar and musical talent; **Sis Hopkins,** starring Judy Canova, the sensational star discovery of "Scatterbrain"; **Lady from New Orleans,** a lavish spectacular production with its settings in the world's gayest city; and **Soldiers of Fortune,** a thrilling story of gallant adventure, for which a tremendous cast is being engaged.

Gene Autry, world-famous Western star, is starring in two "Special Premiere" productions and six "Supreme" productions. The first of the Special Premiere productions, **Melody Ranch,** has just been completed. It features an outstanding cast. The assignment of Jimmy Durante to a leading rôle in "Melody Ranch" is indicative of the ambitious plannings by Republic for future Gene Autry pictures. In fact, it is the declared intention of the company to lift films featuring the world-famous singing star right out of the Western's category into the top-feature class.

By all advance reports from America, Republic has more than succeeded with "Melody Ranch," leading reviews opining that this super musical action drama is worthy of the best playing time in all classes of theatres.

Gene's leading lady in "Melody Ranch" is Ann Miller, who is reported to have scored a sensational success in "Hit Parade of 1941." Surrounding Autry, Jimmy Durante and Ann Miller is a marvellous cast of well-known screen and radio favourites, including Barbara Allen, George "Gabby" Hayes, Mary Lee, Jerome Cowan, Barton MacLane and Horace MacMahon. Joseph Santley, with many previous box-office musicals to his credit, was specially engaged to direct.

"Republic," says "Showman's Trade Review," the well-known paper, "has certainly 'shot the works' to make this picture one above the average."

A BIG PROPOSITION

"The best box-office picture which Republic has delivered to date," is the description given to "Hit Parade of 1941" by H. Yates, head of Republic.

The tremendous American Press and public reception this gay musical comedy has been accorded is not only full confirmation of H. Yates's claim, but a definite indication that "Hit Parade of 1941" is also one of the best box-office propositions to come from any studio. The scintillating cast gives a decided pointer to the enormity of the production. Kenny Baker, Frances Langford, Hugh Herbert, Mary Boland and Ann Miller are at the top of the brilliant roster, which boasts a host of well-known screen favourites, including Patzy Kelly, Phil Silvers, Sterling Holloway and Borrah Minevitch and his Harmonica Rascals.

Frances Langford starred in Republic's earlier "Hit Parade." In the new film her performance is said to be sensational.

"Hit Parade of 1941" will shortly be Trade shown by British Lion.

Other early subjects which are now being prepared for presentation to the Trade are:

Who Killed Aunt Maggie? Republic's star-studded film version of one of the most popular murder mystery novels. To solve the mystery of the austere dowager's assassination some of Hollywood's most celebrated personalities, including John Hubbard, Wendy Barrie, Walter Abel, Mona Barrie, Onslow Stevens and Joyce Compson, the ubiquitous Willie Best, Edgar Kennedy in the capacity of the hick detective, Daisy Mothershed, Milton Parson, Tom Dugan, William Haade and Joe Friedkin, are engaged.

Albert J. Cohen, Republic's story editor, has proved his executive abilities in this, his first film as an associate producer. Arthur Lubin directed, from a finely high-lighted screen play by Stuart Palmer.

A pleasing combination of action, romance, adventure and thrills is promised in **Girl from Havana,** another early film.

This film promotes to stardom Claire Carleton, who has been seen to good advantage in recent Republic films, and for whom a big future is predicted. Victor Jory, in the male lead, is given a change from his customary sinister rôles, and is this time on the side of justice. Other important rôles in "Girl from Havana" are filled by Dennis O'Keefe, Stelli Duna, Gordon Jones and Bradley Page.

Melody and Moonlight, another new musical from the Republic studios, is aptly named, including, as its title implies, plenty of songs and an appealing romantic theme. Johnny Downs is co-starred—this is his second film for Republic—with Jane Frazee, 50 per cent. of the famous Frazee Sisters, of radio renown.

Mary Lee, who first achieved fame as a singer with Ted Williams' Orchestra, and later as a permanent singing attraction in the Gene Autry pictures, has a good supporting part. Other principal players are Barbara Allen, Jerry Colonna, Frank Jenks, Claire Carleton and Jonathan Hale.

THE COMPLETE LIST

Republic's complete new season schedule for British Lion distribution in 1941 will total 50 films, comprising the four de luxe productions, **Lady from New Orleans, Hit Parade of 1941, Sis Hopkins, Soldiers of Fortune.**

Eighteen Anniversary productions: **Melody and Moonlight, Storm Over India, Puddin' Head, Gangs of Kansas City, The Big Bonanza, Roaring 'Forties, Barnyard Follies, Friendly Neighbours, Arkansaw Judge, Old Gray Mare, Who Killed Aunt Maggie? Thunder Over Alaska.**

Ten Jubilee productions: **Girl from Havana, Ten Nights in a Bar-room, Black Beauty, Honeymoon Isle, Doctors Don't Tell, Meet the Missus, Moon Over Mulberry Street, Bowery Boy, Petticoat Politics, Sierra Sue.**

Two Special Premiere productions, starring Gene Autry: **Melody Ranch, Down Mexico Way.**

Six Supreme productions, starring Gene Autry: **Call of the Canyon, Ride, Tenderfoot, Ride, Valley of the Moon, Song at Twilight, Under Fiesta Stars, Old Faithful.**

Eight Historical Westerns, starring Roy Rogers: **Colorado, Border Legion, Young Bill Hickok, Robin Hood of the Pecos, Custer's Last Stand, In Old Cheyenne, Sheriff of Tombstone, Nevada City.**

Eight Three Mesquiteers' productions: **Oklahoma Renegades, Under Texas Skies, Trail Blazers, Lone Star Raiders, Gaucho of Eldorado, Raiders of the Alamo, The Old Spanish Trail, Code of the Desert.**

1941 RELEASES

The first General release of 1941 is **Pastor Hall,** January 20. This vitally topical subject has already received such terrific world-wide publicity that its immense success on release is a foregone conclusion.

Already it has played certain key situations, and in every instance extraordinary business has resulted. There is not the slightest doubt that "Pastor Hall" is set for a record gross.

Other early releases are: **You Will Remember.** In this British Lion has a ready-made and timely box-office subject, as the Press and Trade reaction after the recent Trade show amply confirmed "You Will Remember" is being generally released on February 10, and will be accompanied by a tremendous publicity campaign.

The film is based on the life story of the famous British composer Leslie Stuart; his songs, principally "Lily of Laguna," "Little Dolly Daydream" and "Soldiers of the King," are prominently featured. The colourful and meteoric career of Stuart provides graphic material for the screen, with its quickly alternating moments of success, pathos, romance and comedy. The main theme of the film relates the phenomenal friendship of Leslie Stuart with the erstwhile companion of his youth, a shoeblack and street vendor, played by Emlyn Williams. Robert Morley plays the part of Leslie Stuart.

Dorothy Hyson has an important rôle. She appears as Ellaline Terriss, and Tom E. Finglass portrays Eugene Stratton, and an unusually brilliant supporting cast includes Nicholas Phipps, Gertrude Musgrove, Charles Lefaux, Alan Jayes, Charles Victor and Maire O'Neill.

February 17 is the release date of **Wagons Westward,** a Republic picture, starring Chester Morris in a dual rôle. He has to portray both an easy-going Government official and a callous, ruthless outlaw. These two characters are twin brothers, central characters in a dramatic story packed with thrilling episodes.

Scatterbrain, released February 24, introduces the sensational new musical comedy star Judy Canova. Many reviews describe her as the biggest screen discovery for years. A sensational success in musical comedy on Broadway recently rocketed her to fame.

Following on her remarkable debut in "Scatterbrain." Republic acquired the screen rights of the internationally famous stage play **Sis Hopkins** as a starring vehicle for Judy Canova.

The purchase price for "Sis Hopkins" was $50,000. The film version will rank as a De Luxe production at Republic studios. No cost is to be spared in surrounding the star with a tip-top cast to portray the rôles of Pa and Ma Hopkins, Ridy Scarboro, Henry Vibert and the other equally famous characters of this popular play.

"Sis Hopkins" was written by Carrol Fleming and Edward A. Kidder, and was first produced on the stage in 1900 and played almost continuously for 30 years with Rose Melville as its star. At one time the play was produced as a musical comedy, starring the famous Duncan Sisters.

In 1919 Samuel Goldwyn made a silent film version of "Sis Hopkins," starring Mabel Normand, which ranks as one of the biggest box-office successes of all time.

A STAR DISCOVERY

Republic is convinced that, with such a personality as their remarkable discovery, Judy Canova, to play the title rôle, the talkie version of this enormous stage success is a still greater potential record-breaker.

Girl from God's Country is one of the biggest pictures of the year. This highly acclaimed Republic drama, with its major settings in colourful Alaska, is conspicuous for the return to the screen of Jane Wyatt, Frank Capra's surprise selection for the leading rôle, opposite Ronald Colman, in "Lost Horizon."

In "Girl from God's Country" Jane Wyatt is co-starred with Chester Morris and Charles Bickford, the former of whom portrays a surgeon, a fugitive from justice, who labours among natives of the Great North-West. Jane Wyatt is cast as a nurse. Charles Bickford's rôle in this gripping romantic triangle is that of a detective sent in search of the runaway doctor.

The screen play is described as one of the most thrilling narratives to be written about this danger-ridden country, with every sequence full of adventure and drama, building up to a suspense-packed climax.

HIGGINS FAMILY

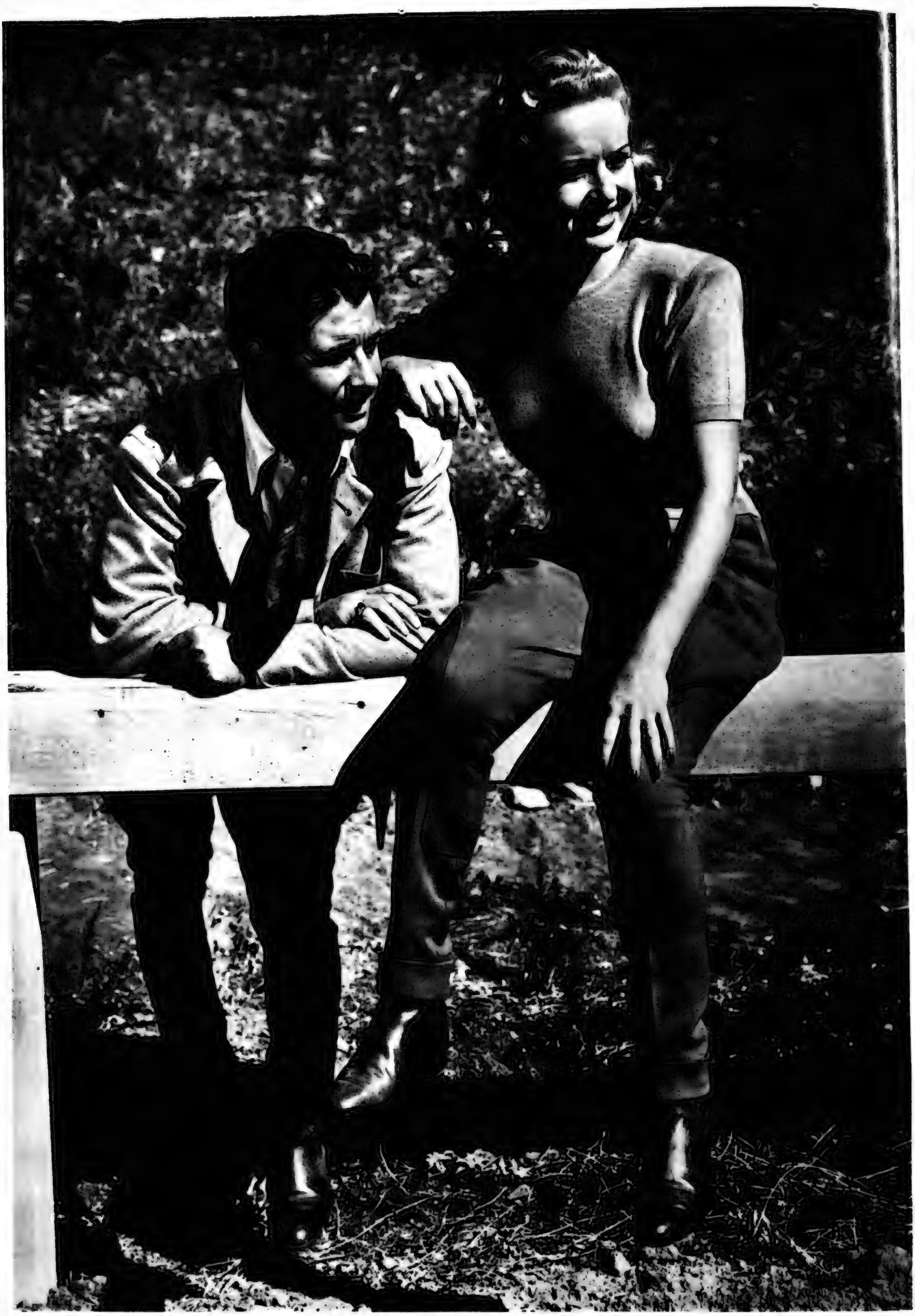
In **Meet the Missus,** Republic introduces a new starring combination to portray the Higgins family. Roscoe Karns, Ruth Donnelly, Spencer Charters, Lois Ranson and George Ernest have the top rôles, and this increasingly popular series of family comedies should register bigger successes than ever this year.

Republic's undoubted reputation as leaders in the sphere of Western dramas will be further enhanced in the future, it is also stated.

Roy Rogers, whose popularity has increased by leaps and bounds—he is No. 2 in a recently conducted popularity contest – will star in eight action dramas, and the Three Mesquiteers will make eight more of their famous thrilling dramas. With such an outstanding line-up to announce, to follow on the amazing list of winners which have come from British Lion and Republic in recent months, S. W. Smith has every confidence in forecasting a very prosperous New Year for all exhibitor friends of British Lion.

P

"DOWN ARGENTINE WAY"



Heralded as the most spectacular and lavishly produced muscial yet made by 20th Century-Fox, DOWN ARGENTINE WAY will be generally released on Feb. 24, provides catchy songs and tender romance which, allied to brilliant Technicolor, promises to prove a box-office hit. Don Ameche and Betty Grable are starred with Carmen Miranda, Charlotte Greenwood, etc.

20th-FOX TO SPEND £5,000,000

Maintaining Big Output: War Defied

THE development of star-appeal is again one of the foremost considerations of the studio executives. To meet every change in public taste, Darryl Zanuck has not diminished his search for talent.

Under regular studio contract are 64 front-rank players, which include such well-known stars as Alice Faye, Tyrone Power, Betty Grable, Don Ameche, Henry Fonda, John Carradine and Edward Arnold, and additions will be made to this compelling list by separate negotiations as conditions dictate.

Among the newcomers who will be strongly publicised and given big rôles in the current line-up are Linda Darnell, Branda Joyce, John Payne, Dean Jagger, Anne Baxter, Gene Tierney, Mary Beth Hughes, and Laird Cregar. The last-named has an important rôle in the Paul Muni starring picture "Hudson's Bay." The studios have signed a contract with Joan Bennett for two productions a year, and are signing Dorothy Lamour for further pictures.

Altogether a list of 43 writers are permanently at work for the studio story department, and a powerful line-up of story properties has been gathered and placed on reserve for future production.

The famous song writer, Irving Berlin, will, in all probability, do another big musical after the tremendous success accorded to "Alexander's Ragtime Band."

Heading the list due for early release is **Brigham Young,** the big-scale spectacle personally produced by Darryl Zanuck and which deals with the amazing and adventurous trek of the Mormon sect across America. Tyrone Power, Linda Darnell and Dean Jagger, New York stage actor, who makes a sensational screen debut in the title-rôle, head the huge cast of this important production. Henry Hathaway directed.

Another spectacular film, set for release on January 20, is **The Return of Frank James,** a thrilling sequel to the smash hit, "Jesse James." Personally produced by Darryl Zanuck and made in Technicolor, it features Henry Fonda, Gene Tierney, one of Zanuck's most beautiful discoveries, Jackie Cooper and Henry Hull. Fritz Lang directed.

Comedy and drama are represented in other big releases.

A film that is said to have one of the funniest plots ever conceived for the screen is down for February 3. This is **The Great Profile,** with John Barrymore in the title-rôle and John Payne, a promising newcomer, Anne Baxter. Another big laugh sensation with a great comedy cast is **Public Deb. No. 1,** released on February 17. This features George Murphy, Brenda Joyce and Mischa Auer.

A brilliant cast, headed by Joan Bennett, Francis Lederer, Lloyd Nolan and Anna Sten, is the feature of a startling marital drama, **The Man I Married,** due for early release.

EARLY TRADE SHOWS

Several large-scale spectacles will be Trade shown early in the year. The first will probably be **The Mark of Zorro.** One of the late Douglas Fairbanks' most spectacular successes, this romantic adventure has been filmed anew with Tyrone Power in the starring rôle. Linda Darnell, another of Zanuck's discoveries, plays opposite him with such outstanding actors as Basil Rathbone, Eugene Pallette, J. Edward Bromberg and Donald Meek. Rouben Mamoulian directed.

A current best-seller has provided the plot for the third Technicolor spectacle. It is **Chad Hanna,** by Walter D. Edmunds, author of "Drums Along the Mohawk." It is a thrilling drama with a circus background, with Henry Fonda, Linda Darrell, Dorothy Lamour and John Carradine heading the cast. Henry King was the director.

Paul Muni is starred in **Hudson's Bay,** a thrilling, dramatic story of the famous trading company in its early days. A supporting cast of thousands is headed by Gene Tierney, Laird Cregar, John Sutton, Virginia Field, and Vincent Price.

A lavish musical Technicolor extravaganza, which promises to be one of this year's box-office hits, **Down Argentine Way** has Don Ameche, Betty Grable, Carmen Miranda, Charlotte Greenwood and Leonid Kinskey heading a great cast of "musical" names.

In addition to "Down Argentine Way," two more ambitious musical productions are scheduled in **Tin-Pan Alley** and **The Road to Rio,** in Technicolor. An all-star musical comedy cast has been selected including Alice Faye, Don Ameche and Carmen Miranda and her South American band.

Based on James Kirkwood's stage play, now on its seventh year on Broadway, **Tobacco Road** will be personally produced by Darryl Zanuck. John Ford, director, has been in Georgia shooting background scenes for the film, which will have an all-star cast.

CHILD EVACUEE'S ROLE

The second Zanuck super special, **How Green Was My Valley,** Richard Llewellyn's powerfully emotional novel of a Welsh amily and the greatest story property of .940, will have an all-star cast. Sara Allgood and Roddy McDowall, child evacuee rom Britain, are already selected for leading rôles.

In preparation, too, is the much-heralded **Brooklyn Bridge.** This will be a Zanuck production and one of the Industry's major undertakings of the season. The cast will have Tyrone Power, Alice Faye, Henry Fonda and Edward Arnold.

Other Zanuck specials in preparation are **The Light of Heart,** Emlyn Williams' stage success, and **Stand Up and Cheer,** a musical drama.

STORIES IN PREPARATION

Two world-famous stories have been selected to give Tyrone Power the romantic, dashing rôles in which he will be featured in future. They are Vicente Blasco Ibanez's romance, **Blood and Sand,** which was originally produced as a silent picture starring the late Rudolph Valentino, and following this Rafael Sabatini's **The Black Swan.**

Sol Wurtzel, who is to turn out bigger stories with more imposing casts than ever before, has already completed **Yesterday's Heroes,** a daring college story; a fast-moving comedy melodrama of the air, **Charter Pilot,** with Lloyd Nolan; **Jenny,** a dramatic romance; **Michael Shayne,** a detective story, with Lloyd Nolan, who is also starred in another Michael Shayne story, **Sleepers West,** now in the cutting rooms.

Apart from **Girl from Avenue A,** due for early release, Jane Withers is scheduled for three more starring pictures.

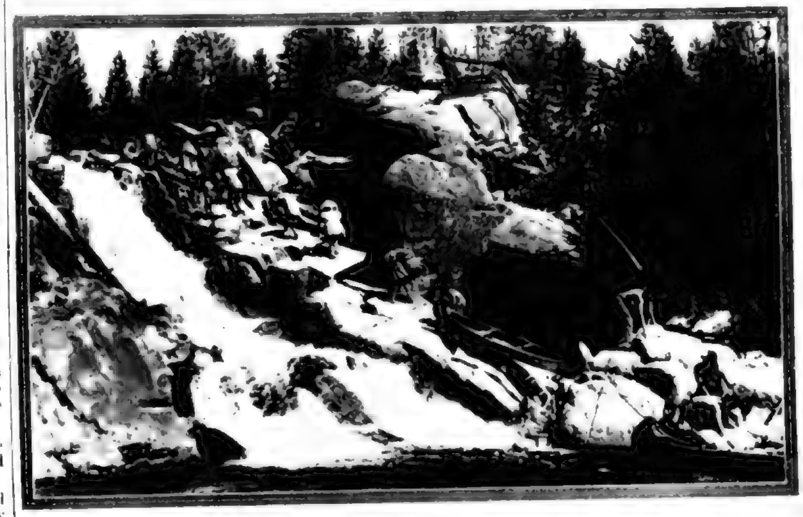
Two popular series—**Charlie Chan** and **Cisco Kid**—will be continued. Sydney Toler will, of course, play the rôle of the Oriental sleuth in all his adventures, and will have supporting casts of outstanding players. Cesar Romero will continue to play the rôle of the fascinating O. Henry outlaw in the "Cisco Kid" series.

Comedy, drama and outdoor action are well represented in the line-up of outstanding programme pictures. A down to earth, human drama gives two young promising players a chance in **Manhattan Heartbeat,** released January 3. The amusing and thrilling drama of a wise-cracking cop, **Pier 13** has been filmed anew with Lloyd Nolan, and is released February 24: **Street of Memories,** with Lynne Roberts and Guy Kibbee, on March 3; **The Bride Wore Crutches,** a thrilling newspaper story, on March 10.

Shorts and the bi-weekly issues of British Movietone News form an integral part of this imposing line-up. So far, five short subjects are scheduled—namely: **Action On Ice, Over the Seven Seas, Top-Notch Tennis, Clocking the Jockeys,** and **Sports Immortals,** all from the popular Ed Thorgerson sports series. British Movietone News will continue to bring you the latest pictures from all fronts.

FRANCIS L. HARLEY, Managing Director, 20th Century-Fox

- **DESPITE loss of many foreign markets, 20th Century-Fox have not cut the 1941 production budget. Maintenance of a pre-war standard is the only policy to ensure progress and profitable operation.**
- **THE releases from January to March, combined with the latest production information offers adequate proof that this studio intends to adhere to this policy.**
- **AT an estimated cost of only £5,000,000, a minimum of 52 pictures are scheduled for the year and will include big scale subjects from the British studios.**
- **DARRYL ZANUCK, studio chief, has decided that 18 pictures will be made on a £250,000 basis. Featuring prominently in the year's list will be 9 big-scale spectacular action subjects. Twenty will be of the straight dramatic class. There will be a generous leavening of musical extravaganzas.**
- **OF the total 1941 output, five will be made in technicolor, with probably two more added. Eight films are due from Sol Wurtzel.**
- **VARIETY is the keynote of the season's offerings, with a strong romantic tendency in many of the biggest attractions. "Blood and Sand" is one subject that will ensure an enthusiastic reception, in this Tyrone Power will take the role made famous by Valentino.**

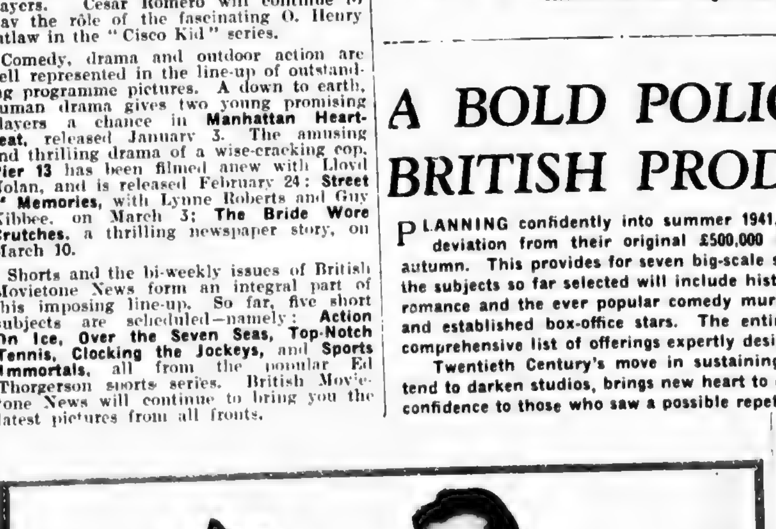


Authentic locations were used in the 20th Century-Fox picture HUDSON'S BAY, which tells of the carving out of an Empire from the waste lands of Canada. Paul Muni is starred with Laird Cregar, John Sutton and Gene Tierney.

A BOLD POLICY OF BRITISH PRODUCTION

PLANNING confidently into summer 1941, Francis L. Harley states that there is no deviation from their original £500,000 British programme line-up announced last autumn. This provides for seven big-scale subjects to form the British programme, and the subjects so far selected will include historical drama, spectacular adventure, comedy romance and the ever popular comedy murder mystery, all to be made with front-rank and established box-office stars. The entire programme represents a well-varied and comprehensive list of offerings expertly designed for exhibitors' needs of the moment.

Twentieth Century's move in sustaining British production at a time when events tend to darken studios, brings new heart to exhibitor and technician alike and gives new confidence to those who saw a possible repetition of the British film inaction of 1914-18.



Betty Grable and Don Ameche in a scene from DOWN ARGENTINE WAY (20th Century-Fox)

Completed is the first of the big-scale subjects, H. G. Wells's classic, **Kipps.** This teams Michael Redgrave and Diana Wynyard under Carol Reed's direction, and is scheduled for early spring release.

Second in the line-up at Shepherd's Bush is **Once a Crook,** from the successful stage play by Evadne Price and Ken Attewill. Gordon Harker, partnered for the first time by Sydney Howard, is to portray a character fully in the Harker tradition.

To be produced on a large scale with full Air Ministry co-operation is **Spitfire,** scheduled to start this month. It is planned as a saga of an Empire-manned squadron, being made as a thrilling, full-blooded action picture, and lays confident claim to being the epic film story of 1941.

A GREAT SUBJECT

Spring 1941 sees the third major production taking the floor, **Pitt the Younger,** bringing forcibly to the screen the vivid life of England's greatest statesman, and the youngest Premier, William Pitt. This is to be a drama played against the background of England under invasion threat from Napoleon.

Paddy the Next Best Thing will also be produced.

Resources of Twentieth Century in London are actively engaged on the preparation of extensive British production plans.

"FREEDOM RADIO"

VÖLKISCHER BEOBACHTER
Berliner Börsen-Zeitung
Deutsche Allgemeine Zeitung
Das Schwarze Korps

One of the most timely and topical of current offerings is the Two Cities production FREEDOM RADIO. Clive Brook and Diana Wynyard are starred with Joyce Howard, Derek Farr, Manning Whiley and Ronald Squire. Anthony Asquith directed.

ENTERTAINMENT VALUES WILL BE COLUMBIA'S POLICY IN 1941

New, Novel Ideas In Product

STARS Columbia will present during the New Year include: Cary Grant, Irene Dunne, Loretta Young, Brian Aherne, Joan Bennett, Constance Bennett, Melvyn Douglas, Virginia Bruce, William Holden, Joe E. Brown, Fay Wray, Susan Hayward, Warner Baxter, Rita Hayworth, Warren William, Boris Karloff, Peter Lorre, Joan Blondell, Jack Holt, Randolph Scott, Penny Singleton, Arthur Lake, Larry Simms, Danny Mummert, Edith Fellows, Lois Wilson, Rochelle Hudson, Glenn Ford, Iris Meredith, Don Beddoe, Bruce Bennett, Anita Louise, Evelyn Keyes, Irene Rich, Evelyn Young, Marian Marsh, Charles Starrett, Bill Elliott, Sons of the Pioneers, Three Stooges, Andy Clyde, Buster Keaton.

Two of the biggest pictures Columbia have ever handled are **The Tree of Liberty** and **Arizona.** They stand out as giants in the annals of a company which already has to its credit big-scale pictures.

In the world turmoil of to-day the words "freedom" and "democracy" are frequently heard as shining aspirations for the British and the American ways of life. A story of their meaning forms the keystone of "The Tree of Liberty," which co-stars Cary Grant and Martha Scott, and which was produced and directed by Frank Lloyd.

Deserting his light comedy rôles of his recent Columbia pictures, Cary Grant is said to give the greatest performance of his life in his portrait of Matt Howard, a hardy, untamed frontiersman who falls in love with a gracious Virginia belle and, with her, builds a home in the wilderness. It is not only a conquest of the soil which is claimed to make Grant's part so moving; it is the earnestness and the grim determination with which he is willing to give his life, willing to risk his home and his happiness in the cause of freedom and in the struggle for a government in which the majority shall rule and the minority shall have the right to speak freely.

Frank Lloyd, the great British director and maker of "Cavalcade," "Mutiny on the Bounty," and other great films, is said to have made "The Tree of Liberty" his dramatic masterpiece. Although screened on an elaborate and spectacular scale, it is the human side of the picture that has been so powerfully developed. Romance and comedy play a big part, too.

- WITH a 60 per cent. production increase over last year, Columbia's 1941 programme will be the biggest and most ambitious one on which the company have ever embarked.
- AS always, box-office entertainment is the Company's sole objective.
- IT has always been Columbia's policy to deal in the new and the novel in entertainment, and this will continue to be the keynote of production throughout 1941.
- FORTHCOMING subjects have been carefully selected. A close study of the box-office potentialities of each and every one of 1941 offerings.
- TOP-RANK stars will guarantee pulling power with the public. Great directors will invest them in all that is best in production and treatment and entertainment value.

"MOST COSTLY EVER."

Costliest and most spectacular picture ever made by Columbia is "Arizona," produced and directed by Wesley Ruggles. Jean Arthur is the star, with William Holden and Warren William in top leading rôles.

The picture, said to be a rousing and vigorous entertainment, was 14 months in preparation before a single foot of film was shot. Actual shooting took eight months. Thus, nearly two years of concentrated effort were devoted to bringing a great novel to the screen.

"Arizona," filmed on a vast scale, tells the story of the birth and early development of the famous old city of Tucson, Arizona, when in 1860 it was known as "the most dangerous square mile in creation."

Jean Arthur plays the rôle of Phoebe Titus, the first white woman settler who, through sheer courage and toughness, made a place for herself in a strictly man's world.

Warren William appears in a part after his own heart—that of a renegade gentleman of the Old South-west, while William Holden is cast as an adventurous army sergeant.

Described as a dramatic, exciting and human story about four unusual people, Columbia's **Angels Over Broadway** presents Douglas Fairbanks, Jun., and Rita Hayworth in a picture said to be replete with box-office values.

Written, produced and directed by Ben Hecht, the film has already been hailed in America as one of the most unusual productions of the year. Great praise has been showered on the work of the two principal players, as well as on that of Thomas Mitchell and John Qualen, both of whom are prominently cast.

The story presents Fairbanks, Jun., as a Broadway adventurer who has never done a decent thing in his life and who takes a terrific beating when a girl asks him to; Miss Hayworth is a tired café entertainer, fearful of the future and afraid of the past. Qualen is a wispy, weak little man who embezzles his firm's money in order to keep in luxury his faithless wife; Thomas Mitchell is a playwright, unlucky with his plays and women, who attempts to rewrite the lives of all three. The adventure which brings these four characters together is claimed to provide outstanding dramatic entertainment.

Anita Louise and Roger Pryor in a scene from the Columbia production GLAMOUR FOR SALE

Tina Thayer and Rochelle Hudson in a scene from GIRLS UNDER 21, a forthcoming Columbia production

DUAL ROLE LAUGHS.

Returning to the screen after a long absence, due to a serious motoring accident, Joe E. Brown is tipped as having made his funniest picture to date in Columbia's **So You Won't Talk!** directed by Edward Sedgwick. Brown is seen as a timid book reviewer whose beard hides not only his features but his inferiority complex. Unfortunately, when persuaded to shave it off, he discovers himself the double of a notorious gangster.

Playing the dual rôle, Brown is said to pack the picture with laughs, making it the ideal comedy entertainment for these days. Frances Robinson, Vivienne Osborne and Bernard Nedell head the supporting cast.

Glamour for Sale presents Anita Louise and Roger Pryor in an unusual drama directed by D. Ross Lederman. June McCloy and Frances Robinson are featured in the picture, which is an exposé of the escort bureau racket. A skilful combination of drama, romance and comedy is said to make this film a singularly entertaining one.

Big stars provide big box-office pull in a number of pictures in various stages of production or due to take the floor in the near future.

Melvyn Douglas and Rosalind Russell are teamed for the first time in **This Thing Called Love,** in which the exceptionally strong supporting cast is headed by Binnie Barnes, Alyn Joslyn and Gloria Dickson. The picture, a fast-paced, merry comedy, full of new twists and original situations, is being produced by William Perlberg and directed by Alexander Hall, the combination responsible for the highly successful **The Doctor Takes a Wife.**

Legacy, starring Warner Baxter with Ingrid Bergman, is a drama with strong human interest angle. It tells the story of a father and his five sons and of his dreams and hopes for each one of them in a war-swept world. Fay Wray and Susan Hayward have important rôles in this Robert Sherwood production which Gregory Ratoff is directing.

Regarded by the studio as one of its most important productions is **Penny Serenade,** co-starring Cary Grant and Irene Dunne in a romantic comedy of a newspaper reporter whose journeyings into far-away places create domestic difficulties at home. Picture is being made by producer-director George Stevens, under a recently signed long-term contract with Columbia.

A SEA STORY

Escape to Glory, formerly titled "Passage West," presents Constance Bennett and Pat O'Brien in thrilling sea story which John Brahm is directing. A number of refugees from war torn Europe board a freighter bound for America. A U-boat stops the freighter, theatening to sink it. Plenty of excitement and thrills are promised. Supporting cast includes John Halliday, Marjorie Gateson, Alan Baxter and Bruce Bennett.

Before I Hang stars Boris Karloff in what is claimed to be his strongest thrill-melodrama to date.

He is seen as a doctor-scientist who discovers the secret of prolonging death, although once one is dead it is presumed that one really IS dead. Life is far more worth prolonging. Evelyn Keyes and Bruce Bennett have principal supporting rôles. Nick Grinde directed.

Other important Columbia pictures either in production or preparation are: **Royal Mail,** starring Cary Grant in a great drama of Britain's postal service; **The Lone Wolf Keeps a Date,** seventh of the highly popular series starring Warren William and Francis Robinson, Eric Blore and Lester Matthews. Sidney Salkow directs; **The Valorous Years,** a Wesley Ruggles "special," from the novel by A. J. Cronin, "Ellery Queen: Master Detective," starring Ralph Bellamy with Charles Grapewin, Margaret Lindsay, Katherine DeMille and Michael Qualen. Kurt Newman directs; **The First Woman Doctor,** a John M. Stahl production, starring Loretta Young in the heroic story of the first girl to open the doors of medicine to her sex; **Blondie Plays Cupid,** with Penny Singleton, Arthur Lake and Larry Simms, and with Glenn Ford importantly cast; and **Blondie Goes Latin,** with Penny Singleton and Arthur Lake. Both "Blondies," which continue the popular adventures of the Bumstead Family, are directed by Frank Strayer.

There They Go Again, co-starring Cary Grant and Rosalind Russell, is a follow-up to the highly successful **His Girl Friday. The Great Plane Robbery,** starring Jack Holt with Vicki Lester, Stanley Fields and Noel Madison, in a grand action thriller directed by Lewis Collins; **Fugitive from a Prison Camp,** another Jack Holt special with Marian Marsh featured; **A Story of Old New Orleans,** a George Stevens production, starring Jean Arthur in Louis Bromfield's great novel; **Jane Adams of Hull House,** starring Irene Dunne in the human story of a great woman leader who won the Nobel Peace Prize; **Nobody's Children,** starring Edith Fellows with Lois Wilson, in an outstanding juvenile story, directed by Charles Barton; **Our Wife,** a romantic comedy co-starring Jean Arthur and Melvyn Douglas; **The Vigilantes,** a great spectacle production, with an all-star cast headed by William Holden, Virginia Bruce, Rita Hayworth and Warren William; **Bedtime Story,** co-starring Melvyn Douglas and Constance Bennett in a romantic comedy directed by Alexander Hall; **We Dare Not Love,** starring Brian Aherne and Joan Bennett in a dramatic and powerful story of two lives threatened by the sinister arm of the Gestapo; Charles Vidor directs; **Three Girls About Town,** starring Joan Bennett, Virginia Bruce and Constance Bennett in a modern romance; **And Now Goodbye,** James Hilton's world famous novel, starring Brian Aherne. Charles Vidor directs; **Senate Page Boys,** by Lewis R. Foster, a behind-the-scenes drama of youths who serve in Washington's Capitol; Boris Karloff in two thrillers—**The Devil Said No** and an untitled special; **Canal Zone,** a topical drama about the air threat to the Panama Canal, to be produced on a spectacular scale; **The Phantom Submarine,** with Anita Louise and Bruce Bennett in a deep-sea diving thriller, directed by Charles Barton; **Five Little Peppers in Trouble,** starring Edith Fellows in another of the famous juvenile classic adventures.

Tillie the Toiler is a new series of pictures based on the famous cartoon strip; **Chain Gang** is the drama of a hunted man battling a monstrous officialdom.

GENERAL RELEASES.

For general release on January 20, Columbia have **He Stayed for Breakfast,** a top-line, fast-action comedy, co-starring Loretta Young and Melvyn Douglas with Eugene Pallette and Una O'Connor prominently in support. Alexander Hall directed the picture, which has already been a box-office triumph in America.

On January 27, Columbia will generally release **Babies for Sale,** a dramatic story of the adoption racket, with Rochelle Hudson, Glenn Ford and Miles Mander.

Blondie Has Servant Trouble, starring Penny Singleton, Arthur Lake, Larry Simms and Daisy, the dog, is to be released on February 10. One of the best of the popular series to date, the picture deals with the amusing and exciting adventures of the Bumsteads in a strange and eerie country mansion.

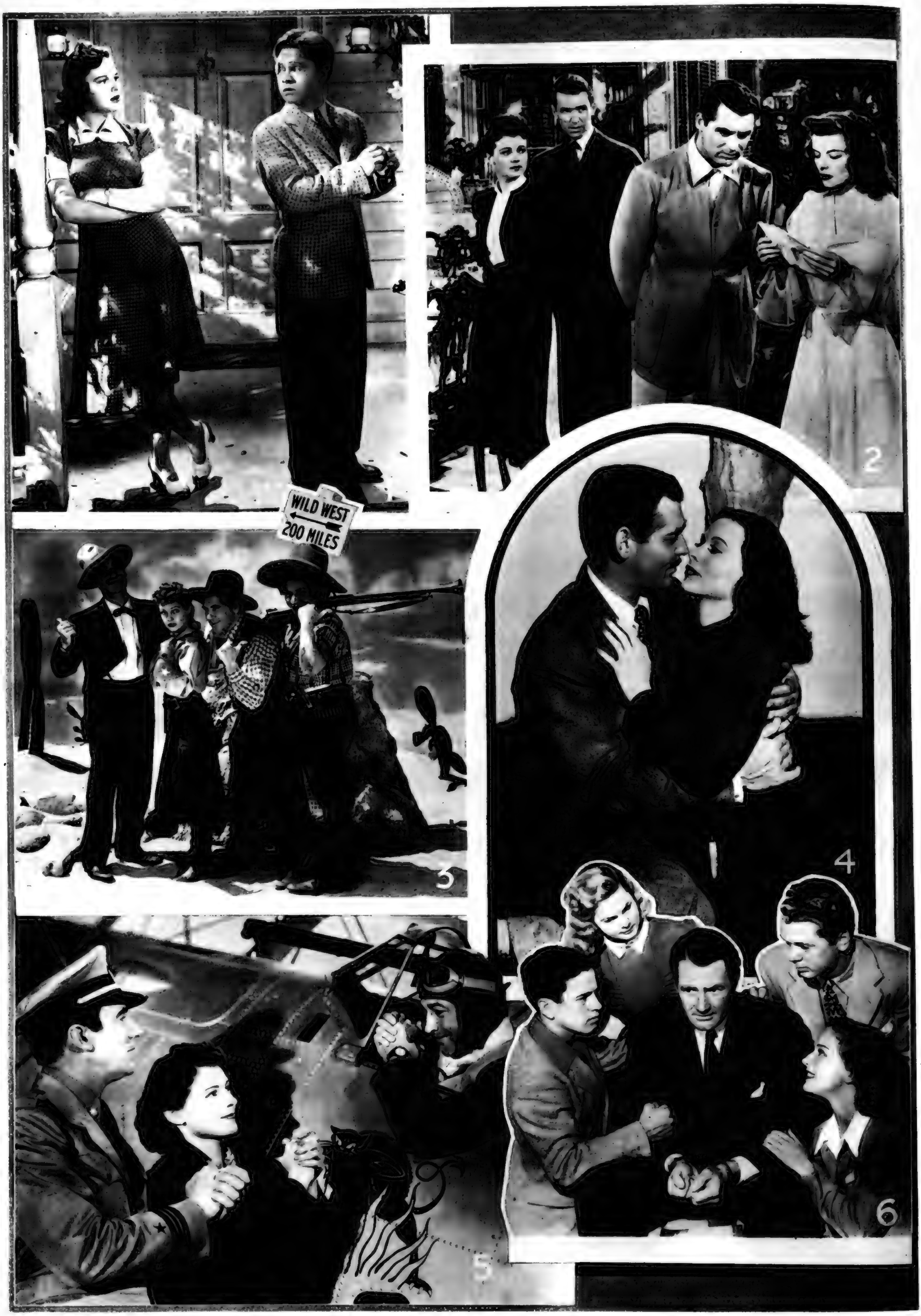
The Secret Seven, a powerful drama of a scientific battle against crime, is generally released on February 17. Florence Rice, Barton MacLane and Bruce Bennett head a strong cast.

The biggest and strongest programme of short subjects on which Columbia have ever embarked has been scheduled for the New Year.

In the comedy section the Three Stooges are well to the fore with eight two-reelers all planned for more elaborate production than ever before. To meet the tremendous demand for these amazingly popular comedians, Columbia are sparing nothing to make these the funniest pictures the Stooges have ever made.

Andy Clyde and Buster Keaton head an outstanding group of comedians recruited from stage, screen and radio, who will appear in 18 comedies. Columbia will also present 16 Colour Rhapsodies in Technicolor.

AN M-G-M SELECTION



Scenes from some of the outstanding subjects shortly to be presented by M-G-M: (1) Judy Garland and Mickey Rooney in STRIKE UP THE BAND; (2) Katharine Hepburn, Cary Grant, James Stewart and Ruth Hussey in PHILADELPHIA STORY; (3) The Marx Bros. with Diana Lewis and John Carroll; (4) Clark Gable and Hedy Lamarr in COMRADE X; (5) FLIGHT COMMAND, with Robert Taylor, Walter Pidgeon and Ruth Hussey; (6) GALLANT SONS, with Jackie Cooper, Bonita Granville, Ian Hunter, Grace Reynolds, William Tracy and Gail Patrick.

M-G-M BUILDS FOR THE FUTURE

Safety First Does Not Pay, Even Now

A DAZZLING 1941 ARRAY

THE largest and most distinguished group of film stars, featured players, directors and scenarists in the history of motion pictures has been assembled at the Metro-Goldwyn-Mayer studios for forthcoming productions. A glance at the impressive star list shows that it was under the M-G-M banner that nearly the entire group reached stardom or achieved their greatest triumphs. The personnel list includes 24 stars, 52 featured players and 18 directors. Here is the Star list on which, to a great extent, M-G-M pre-eminence depends :—

Lionel Barrymore, Wallace Beery, Joan Crawford, Robert Donat, Nelson Eddy, Clark Gable, Greta Garbo, Judy Garland, Greer Garson, Hedy Lamarr, Myrna Loy, Jeanette MacDonald, Marx Brothers, Robert Montgomery, Eleanor Powell, William Powell, Mickey Rooney, Rosalind Russell, Norma Shearer, Ann Sothern, James Stewart, Robert Taylor, Spencer Tracy, Lana Turner.

In 1941 M-G-M will produce a minimum of 44 and a maximum of 52 pictures. Here is the material from which M-G-M's new season productions will be drawn.

One of the earliest will be **Escape**, based on Ethel Vance's sensational best seller, a story flaming with a daring romance that made it the most talked about novel of the year. The film stars Norma Shearer with Robert Taylor.

The Philadelphia Story is based on New York's wittiest smash hit stage comedy of a decade. It ran for more than a year on Broadway, and now a spectacular cast brings it to the screen. The rôle of Dexter Haven, who turns up unexpectedly as his ex-wife is about to marry a second time, is played by Cary Grant in high comedy style. Katharine Hepburn is the ex-wife who acts like a little goddess and gives Dexter the air because he can't live up to her "high" standards. James Stewart again demonstrates his versatility in what is, for him, a new type of rôle—"Mike," who works for "Spy" magazine, a keyhole publication.

A THRILL FILM

Boom Town is eagerly awaited, for it promises to be the biggest production event of this or any other season. The cast is headed by Clark Gable, Spencer Tracy, Claudette Colbert, and Hedy Lamarr, and is packed with spine-tingling thrills. It provides authentic pictures of life in the American oilfields. But in addition to action and high adventure, the film has novelty in its diverse thrills; the thrill of a giant gusher breaking loose like a bucking broncho, scattering derrick timbers in all directions; the thrill of a wild-cat well turning into a geyser of worthless salt water; the thrill of an entire oilfield swept by fire, shooting flames hundreds of feet into the air; the thrill of Gable and Spencer braving the flames to plant charges of T.N.T. in the very heart of the angry fire. Through it all runs a human love story involving two men and two women. The film has had an amazing reception in America, where it has proved to be one of the great money-makers.

Fresh from her scintillating triumphs in "Strike Up the Band," Judy Garland will be seen in **Little Nellie Kelly**, based on George M. Cohan's memorable stage hit. In her brief career Judy Garland has shown a diversity of talent.

In this story of an Irish colleen whose romance rifts the family ties, she has her first big opportunity for drama. Described as a romantic comedy, the film tells the story of a young Irish girl who marries and follows her husband to America. After a few years of happiness in the new land she dies, leaving behind her husband and an infant daughter. Judy portrays not only the daughter, grown to vibrant young womanhood, but the mother as well. In the rôle of her husband, and later as her father, is George Murphy.

Throughout the picture are songs, music, and lilting lyrics with the popular Judy swing, including many favourite old Irish ballads and two new songs specially written by Roger Edens, "Nellie is a Darling," and "It's a Great Day for the Irish."

SOTHERN SPARKLE

One of the great musical events in the programme will be **Bitter Sweet**. This delightful musical romance, based on what is considered to be Noel Coward's most distinguished play, has been filmed in Technicolor as a starring vehicle for Jeanette MacDonald and Nelson Eddy, with Ian Hunter and George Sanders. All the famous songs are there.

Flight Command is a spectacular Navy aviation drama. Made with the official co-operation of the American Navy, it pictures air manœuvres at sea with aircraft carriers, battleships, and squadrons of aircraft engaged in hazardous exploits. The film stars Robert Taylor.

Go West is the latest laugh riot of the Marx Brothers. This time the mad Marxes don boot and saddle to invade the rip-roarin' gold gulches where men are men and women are blondes. They start out to poke fun at the wide-open spaces and to make them "curl at the edges."

Third Finger, Left Hand, is a madcap romance of a self-sufficient young lady who pretends to have a husband . . . until a husband turns up and wants to claim his bride. Myrna Loy and Melvyn Douglas team for the first time in this smart comedy, which is expected to set a new style in pictures. Loy is editor of a woman's fashion magazine who invents a mythical husband for business reasons, and Douglas is an itinerant painter just back from Tibet who discovers her little scheme and amuses himself by pretending to be the missing husband. She cannot expose him without exposing herself.

Hullabaloo is a brand new comedy with a musical background, in which Frank Morgan engages in impersonations of famous stage and screen celebrities. Morgan portrays a vaudevillian, down on his luck, who gets himself a radio contract through a fluke, and then proceeds to do his one-man show so well that he is fired.

LAMARR AND GABLE

Maisie is a Lady is a sparkling new story for Ann Sothern which will still further enhance this rising young artiste's popularity. The cast includes Lew Ayres and Maureen O'Sullivan.

Blossoms in the Dust, now in production, is the new vehicle for Greer Garson, to follow her brilliant work in "Pride and Prejudice." It is a story by Ralph Wheelwright of a woman whose inspiring life is dedicated to thousands of motherless children for whom she has found happy homes.

Another story, **Mrs. Miniver**, best selling story by Jan Struther, has been bought for Miss Garson. James Hilton and R. C. Sherriff have been signed to write the screen play, and Sidney Franklin will produce.

Another of the spectacular musicals for which M-G-M has so well-deserved a reputation is in production under the title of **The Ziegfeld Girl**. The cast is a box-office one if ever there was one, and lists Eleanor Powell, Hedy Lamarr, James Stewart, Judy Garland, Lana Turner, Tony Martin, Frank Morgan, Jackie Cooper, Charles Winninger, Rita Johnson, and Edward Everett Horton.

Come Live With Me, now shooting, co-stars an unusually interesting team in Hedy Lamarr and James Stewart, a story of a European refugee in the United States.

GONE . . . LIKE THE WIND

Following their rôles together in "Boom Town," the teaming of Clark Gable and Hedy Lamarr as co-stars who meet, love and wed was a logical result of public reaction. In the oil story they romanced, but Hedy lost Gable, which prompted thousands to request M-G-M to put them together as hero and heroine in another picture.

Comrade X is the result. It is a departure for both stars. Not for several years has Gable done an out-and-out comedy.

Direction is in the hands of King Vidor, who directed the sensational "North-West Passage."

Gallant Sons provides a veritable field day for youth in a dramatic story of the 'teen age, in which a group of high-school youngsters band together to prove the innocence of the father of one of the boys. The picture brings Jackie Cooper back to the studio where he rose to stardom.

J. C. SQUIER,
M-G M General Sales Manager

● ANY producing company might be excused, in present circumstances, for drawing in its horns and playing for safety. It would be easy to cut expenditure and concentrate on safe, middle-path production.

● BUT that certainly is not the way M-G-M is looking at things. Their line-up for 1941 shows, as usual, positive advance on its predecessor, and is a really amazing programme not merely for war time but for any time.

● THE clear idea behind it all is that M-G-M is building for a great future and cannot afford to slacken off because of a passing crisis.

Rage in Heaven, James Hilton's powerful novel of a bitterly disillusioned husband who seeks, through his own suicide, to entrap his faithless wife, is nearing completion, with a cast headed by Robert Montgomery and Ingrid Bergman. Gottfried Reinhardt, son of the world-famous Max Reinhardt, is producing, with Robert Sinclair directing.

Wild Man of Borneo is a screen adaptation of the famous Broadway comedy.

DONAT AS BRUMMEL

One of the outstanding items in the programme is unquestionably **The Yearling**, based on Marjorie Kinnan Rawlings' Pulitzer prize novel that has become a front-rank literary masterpiece within the space of two best selling years. Filmed in Technicolor, with Spencer Tracy starred, it is a homely tale of a man and a boy and a deer. It will be directed by Victor Fleming, of "Gone With the Wind" fame.

The World We Make will be a spectacular Hunt Stromberg production starring Norma Shearer and George Raft.

The Sea of Grass, now in preparation, will team Spencer Tracy and Myrna Loy in a screen version of Conrad Richter's saga of America's great wheat fields.

Strange Honeymoon, romantic comedy of two divorced people who marry each other as "protection" against falling in love with their previous spouses all over again, will be an early co-starring vehicle for William Powell and Myrna Loy.

The Youngest Profession will star Judy Garland in a story about a young movie fan and her perpetual adoration of film stars. Judy as the star-struck youngster launches a fan club and pesters every star who comes to her city, to the distress of her relatives. The film has a highly ingenious ending, and its production will probably follow immediately on the production of "Little Nellie Kelly."

Witch of the Wilderness is a stirring romantic drama of what happens when sophisticated men and women find themselves facing primitive peril. It will star Clark Gable and probably Lana Turner.

Sing Sing is another picture that will star Clark Gable as a prison warden who dares to bring humanitarianism into his grim duty.

I Married an Angel will be the new Jeanette MacDonald and Nelson Eddy musical, based on the stage romance that made such a sensation on Broadway.

Night in Bombay, starring Joan Crawford, is based on Louis Bromfield's newest romantic novel, and **Babes on Broadway** will bring together again the "bonfire team" of Mickey Rooney and Judy Garland, who invade Broadway with an army of youth and talent.

SERIES PICTURES

The Man on America's Conscience, starring Spencer Tracy, will tell of the tragic life of President Andrew Johnson, who followed Abraham Lincoln into the White House only to face impeachment when he struggles to preserve the doctrines of the Great Emancipator.

Beau Brummel will star Robert Donat in a screen adaptation of the Clyde Fitch play of the 18th century gallant, whose adventures won for him a pedestal in the history of world romance.

There remains to be mentioned the series pictures. There will be further films in the ever-popular "Hardy" family group, with Mickey Rooney, Lewis Stone, Fay Holden, Ann Rutherford, Cecilia Parker, and Sara Haden, with occasional visiting stars. The equally popular Dr. Kildare series, under the brilliant directorship of Harold S. Bucquet, will also continue, the next in the series being **Dr. Kildare's Crisis** with Robert Young as the extra star. The regular team of Lew Ayres, Lionel Barrymore, Laraine Day, Nat Pendleton, Emma Dunn, Bobs Watson, Walter Kingsford, Marie Blake, Alma Kruger will be retained in this entertaining hospital series.

Meantime a new series has been started in **Keeping Company**. S. Sylvan Simon will direct, with Sam Marx as producer, and the cast in this new series will consist of Frank Morgan, Ann Rutherford, John Shelton, Irene Rich, Virginia Weidler, Virginia Grey, Gene Lockhart, Sara Haden, Dan Dailey, Jr., Ann Todd, and Gloria DeHaven. **The Maisie** series, featuring brilliant Ann Sothern, will also be continued, the next being **Maisie Was a Lady**, with Lew Ayres, Maureen O'Sullivan, Rita Johnson, C. Aubrey Smith, Virginia Grey, Henry O'Neill, Edward Ashley, and Joe Yule.

Clark Gable and Hedy Lamarr in a scene from COMRADE X, forthcoming M-G-M presentation

FAMOUS SHORTS MARCH ON

MANY of the outstanding brains in the film Industry have long realised the menace of the double-feature programme for its members and patrons alike. With a programme consisting of two feature pictures, the exhibitor finds himself in danger of running short of good product sometime in the year and of being faced with the alternative of offering his patrons inferior production to fill up the gaps that may occur from time to time in his double-feature programmes. Two feature programmes, also, not only give the public "visual indigestion," but also make them run the risk of sitting through a feature they have already seen in order to enjoy a picture they wish to see for the first time.

There is only one logical solution to this problem—a programme consisting of one feature augmented by carefully chosen short subjects. It is not difficult to choose these shorts, for they now cover every field of human endeavour and provide, in themselves, every form and phase of screen entertainment.

That M-G-M has always been cognisant of this need for shorts is amply proved by a survey of their past achievements in this field. M-G-M has always had the ability to make big ones out of little ones and their new line-up for the coming year is not only well up to their previous standard (a standard which bears comparison with the standard of their feature productions), but even surpasses them.

All the short subjects that have already made screen history—the Crime Does Not Pay, the Pete Smith Specialities, the Passing Parades, the Miniatures, the Fitzpatrick Traveltalks, the Our Gang comedies, the M-G-M cartoon, etc.—are all there in full force plus two great strokes of showmanship in the Stroboscope and the Metroscopix, both a Pete Smith one-reel speciality, and both already finished.

As usual, M-G-M has been the one to break away from routine. Leo knows that showmanship demands new ideas, and again he has done the unusual. Now, for the first time, movie audiences can see the unseen . . . action too fast for the human eye, caught in "frozen motion" by Stroboscopic photography at the rate of 2,000 individual pictures per second! Here's the screen's most sensational development since the advent of sound.

Three of the eighteen Technicolor cartoons to be produced under the supervision of Fred Quimby are already in work. They are **Ladybug**, **Man's Best Friend** and **Midnight Snack**. Hugh Harman and Rudolf Ising will produce the one-reelers, supplemented by a new producing unit headed by William Hanna and Joe Barbera.

And all these are up to the standard, Press, public and exhibitors alike have come to expect from Leo, Jun. In other words, they are equal to the week-to-week feature hits from M-G-M.

ANGLO-AMERICAN'S STARS

One of the outstanding features of the past year has been the progress of the Anglo-American organisation, which possesses in the British National output a front rank programme both in star and story values. Above are a few of the top-liners who will be seen in forthcoming subjects: (1) Leslie Howard in MR. PIMPERNEL SMITH. (2) Constance Cummings in THIS ENGLAND. (3) Emlyn Williams in THIS ENGLAND. (4) Deborah Kerr in LOVE ON THE DOLE. (5) John Clements in THIS ENGLAND. (6) Arthur Lucan and Kitty McShane in OLD MOTHER RILEY series.

EALING STUDIOS *Present*

GEORGE FORMBY in

"IT'S TURNED OUT NICE AGAIN"

with

PEGGY BRYAN · EDWARD CHAPMAN
ELLIOT MASON · MACKENZIE WARD
RONALD WARD · JOHN SALEW
O. B. CLARENCE

Based on the play "As You Are", by Hugh Mills and Wells Root; adapted for the screen by Austin Melford, Basil Dearden, John Dighton.

Produced by **MICHAEL BALCON**
Associate Producer: **Basil Dearden**
Directed by **MARCEL VARNEL**

WATCH FOR TRADE SHOW ANNOUNCEMENT

Associated British **A.B.F.D.** Film Distributors Ltd.

EALING STUDIOS *Present*

WILL HAY *in*

"THE GHOST OF ST. MICHAEL'S"

with

CLAUDE HULBERT · CHARLES HAWTREY
RAYMOND HUNTLEY · FELIX AYLMER
ELLIOT MASON · JOHN LAURIE
HAY PETRIE

"The Ghost of St. Michael's" brings Will Hay back to the screen after an absence of over a year, and it also marks his return to his popular schoolmaster characterisation.

Produced by **MICHAEL BALCON**
Associate Producer: **Basil Dearden**
Directed by **MARCEL VARNEL**

WATCH FOR TRADE SHOW ANNOUNCEMENT

Associated British A.B.F.D. Film Distributors Ltd.

EALING STUDIOS *Present*

"SHIPS WITH WINGS"

"Ships With Wings", due to go into production early in the New Year, will show the activities of the Fleet Air Arm and its use as a striking force.

Some of the background and exterior scenes have already been filmed by cameraman Roy Kellino (whose exterior photography for "Convoy" was so widely praised.) With Admiralty co-operation, Kellino has recently spent two months at sea, mostly on the Ark Royal, during which he has obtained a brilliant pictorial record of life on an aircraft carrier, the activities of the Fleet Air Arm, and 'planes setting off on patrol and battle.

Producer: **MICHAEL BALCON**

Associate Producer: **Sergei Nolbandov**

Director and Cast to be announced

Associated British A.B.F.D. Film Distributors Ltd.

EALING STUDIOS *Present*

PORTRAIT OF A BRITISH FOREMAN

"Portrait of a British Foreman" (tentative title) will tell the graphic story of a typical English working man—a foreman in an engineering company—who goes to France with some valuable machinery. France falls. "Portrait of a British Foreman" is the story of this foreman's devotion to duty and his adventures in getting the machinery safely back to England.

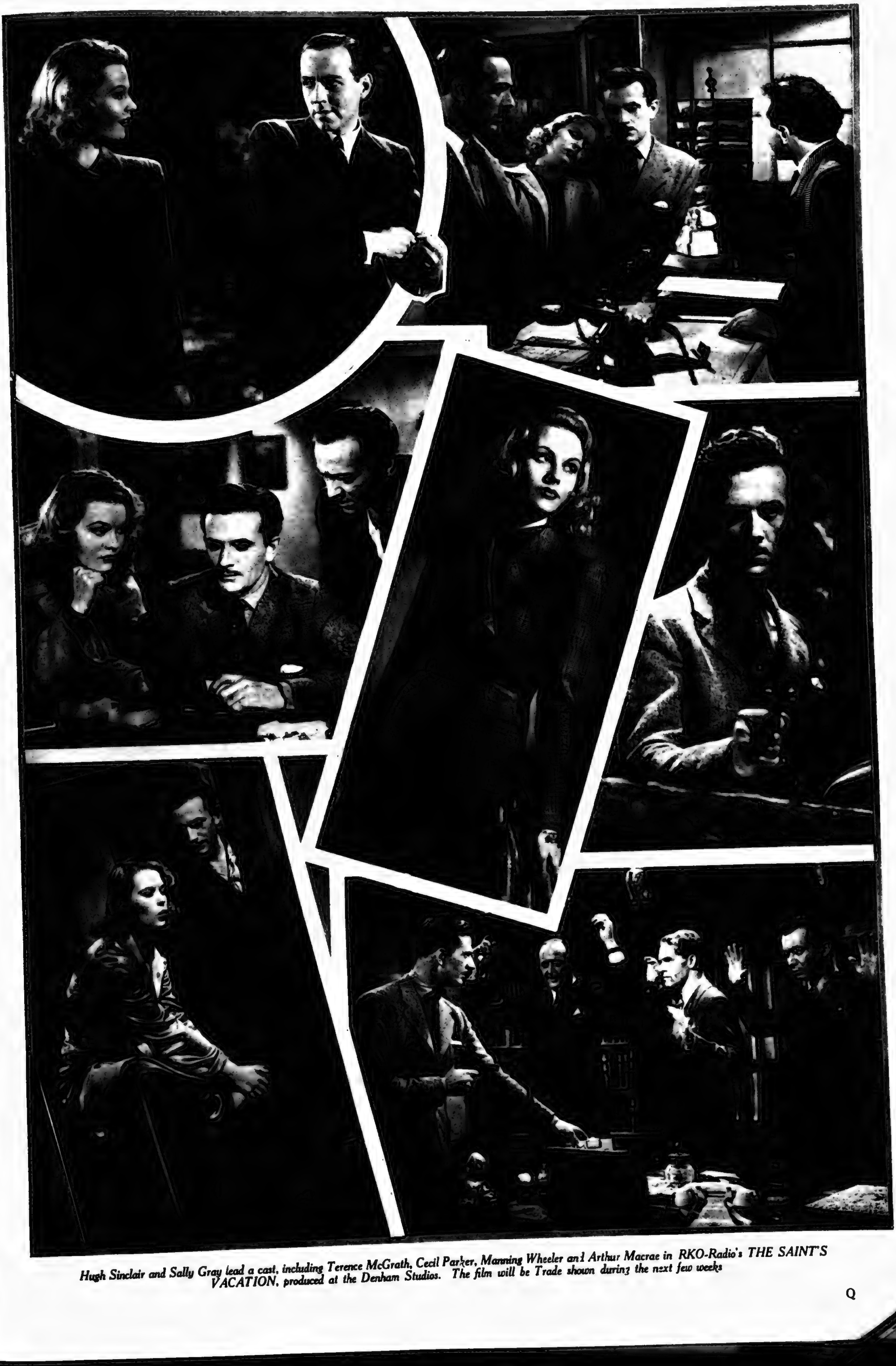
Producer: **MICHAEL BALCON**

Screen story by **J. B. Priestley**

Director and Cast to be announced

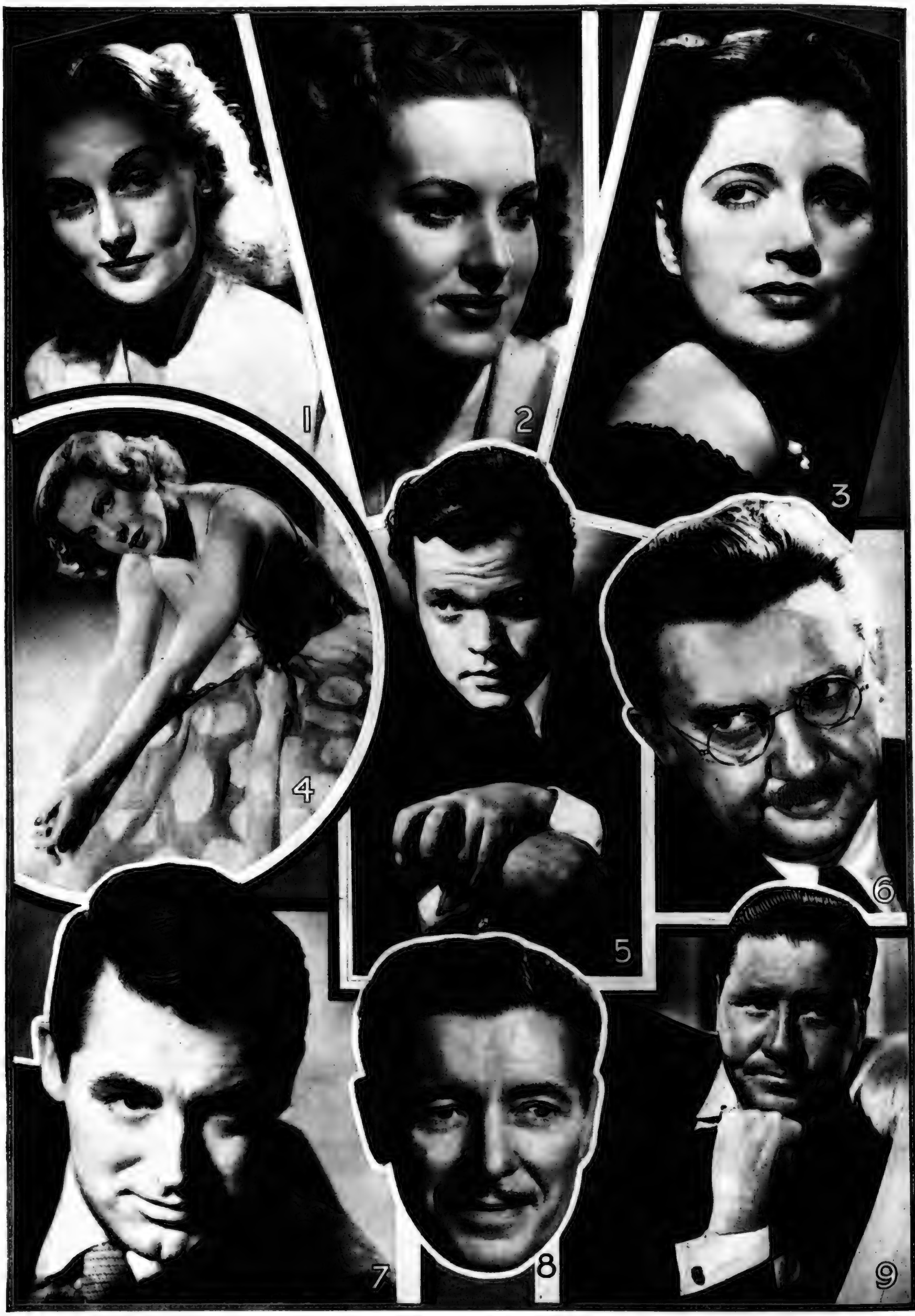
Associated British A.B.F.D. Film Distributors Ltd.

THE SAINT'S VACATION



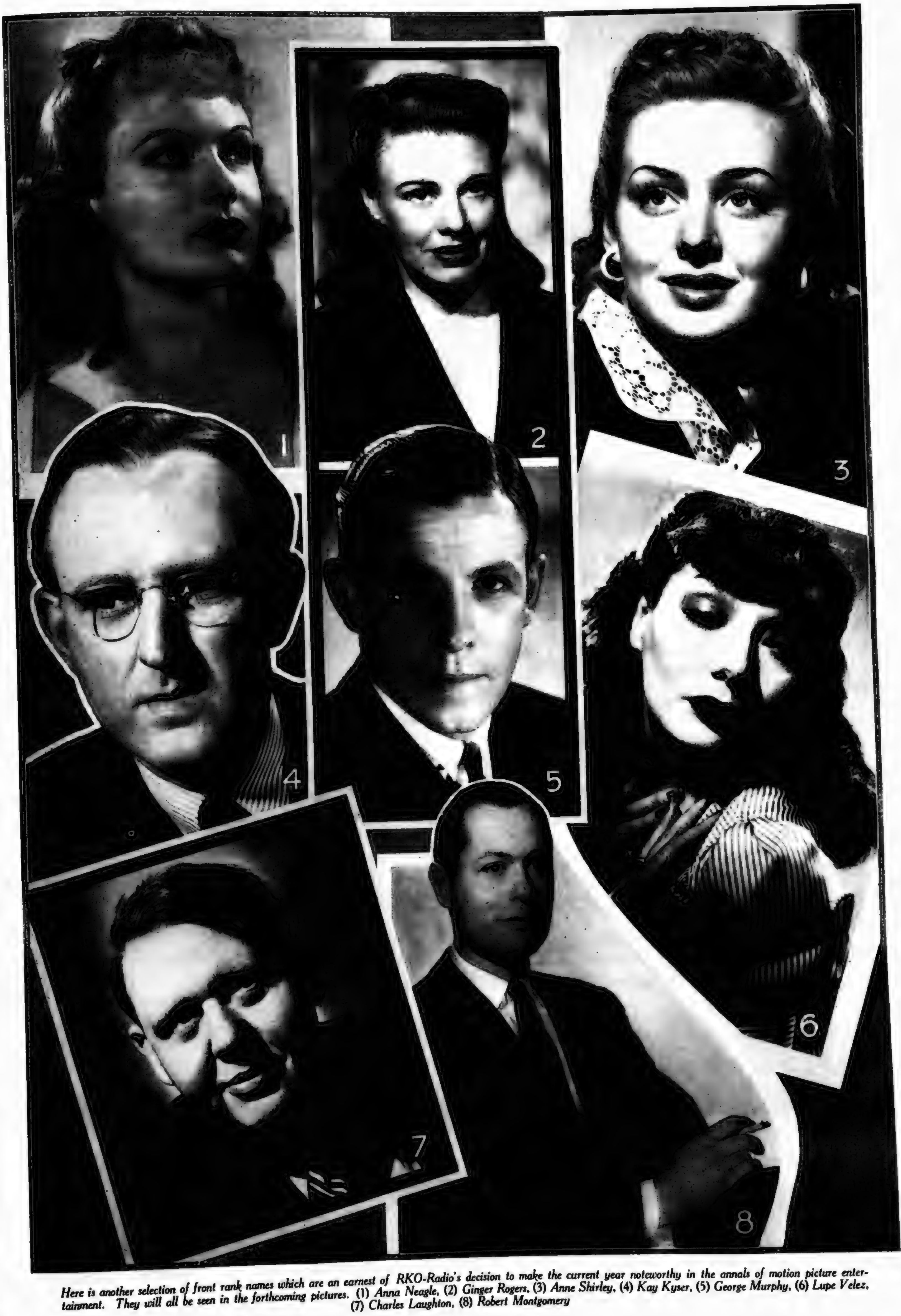
Hugh Sinclair and Sally Gray lead a cast, including Terence McGrath, Cecil Parker, Manning Wheeler and Arthur Macrae in RKO-Radio's THE SAINT'S VACATION, produced at the Denham Studios. The film will be Trade shown during the next few weeks

RKO-RADIO'S STELLAR STRENGTH



The 1941 programme of RKO-Radio promises to provide the box-offices of this country with the most outstanding series of pictures ever scheduled by the company. Proof of the stellar strength contributing to the popular appeal of these subjects is conveyed in this and the following page. They include : (1) Carole Lombard, (2) Maureen O'Hara, (3) Kay Francis, (4) Jean Arthur, (5) Orson Welles, (6) Jean Hersholt, (7) Cary Grant, (8) Ronald Colman, (9) Jack Oakie

BOX-OFFICE BETS FROM RKO-RADIO



Here is another selection of front rank names which are an earnest of RKO-Radio's decision to make the current year noteworthy in the annals of motion picture entertainment. They will all be seen in the forthcoming pictures. (1) Anna Neagle, (2) Ginger Rogers, (3) Anne Shirley, (4) Kay Kyser, (5) George Murphy, (6) Lupe Velez, (7) Charles Laughton, (8) Robert Montgomery

"LITTLE MEN"

NORMAL
TOMACH

Ranking as one of RKO-Radio's most important New Year screenings, LITTLE MEN, adaptation of the immortal Louisa Allcott best-selling novel, presents Kay Francis, Jack Oakie, Jimmy Lydon and George Bancroft in the principal roles

RADIO HAVE MANY SUPERS

READY TO BE BOOKED

Two Features from Disney and Neagle

GEORGE SCHAEFER.
President of RKO Radio

● ***THE year 1940 has seen RKO-Radio more than holding their place among the top-flight of major renting houses.***

● ***THE fine line-up of product from the Hollywood studio, embellished by the continued distribution of the Walt Disney and March of Time outputs, has enabled the company to fulfil to the hilt their pledge to deliver during 1940 a consistent programme of high-grade box-office winners.***

● ***DURING 1941, George Schaefer, President of RKO-Radio, has arranged for presentation many of the greatest box-office features ever offered by a single motion picture organisation.***

● ***IN addition to this RKO-Radio will have ready within the next few weeks "The Saint's Vacation," the first of the great line-up of new British features being prepared at Denham.***

APART from the lavish programme of new pictures which will be delivered by RKO-Radio in 1941, the company have numerous box-office properties which, although Trade shown, will be generally released during this period.

Outstanding among these productions are: **They Knew What They Wanted,** the Charles Laughton and Carole Lombard feature which, directed by Garson Kanin, ranks as one of the greatest features on RKO-Radio's current schedule; **Cross Country Romance,** a light-hearted romantic comedy co-starring Gene Raymond and Wendy Barrie; **Dr. Christian Meets the Women,** third in the highly popular series of "Dr. Christian" features, with Jean Hersholt enacting the rôle of the kindly, humanitarian medico; **Dreaming Out Loud,** which marks the debut of the famous American radio team of Lum and Abner in a delightful, wholesome family story; **One Crowded Night,** a gripping dramatic entertainment with Billie Seward, William Haade and Charles Lang in the principal characterisations; **Men Against the Sky,** with Richard Dix, Kent Taylor, Wendy Barrie and Edmund Lowe featured in a thrilling and topical aerial drama; **Too Many Girls,** adaptation of the George Abbott musical comedy success, lavishly brought to the screen with Lucille Ball, Frances Langford and Richard Carlson heading a superb cast; **I'm Still Alive,** a thrilling story of Hollywood's stunt men, featuring Kent Taylor and Linda Hayes; **Laddie,** screen adaptation of Gene Stratton Porter's best-selling novel, presenting Tim Holt, Virginia Gilmore and Joan Carroll at the head of a prominent cast; and **Mexican Spitfire Out West,** third in the sequence of hilarious comedy dramas co-starring Lupe Velez and Leon Errol.

BRITISH MARKET NEEDS

In compiling their 1941 schedule, RKO-Radio have paid marked attention to the current requirements of the British market.

Under the guidance of George Schaefer, a great programme of brilliantly diversified features is currently in preparation or production, while, following the studio's avowed policy, the line-up has been so arranged as to take advantage of any great story or star personality as they become available.

First and foremost in RKO-Radio's New Year programme is the announcement that the company has successfully negotiated for the continued distribution of the Walt Disney feature output.

Two full-length features, **Bambi** and **The Reluctant Dragon,** are included in this deal, which also extends to the present short-subject agreement.

"The Reluctant Dragon" is now nearing completion at the new Disney studios. It is a new type of feature including live action. Robert Benchley is featured and, according to present plans, the picture is likely to be seen in this country within the next few months. "Bambi," the second of these films for RKO-Radio release, has been before the cameras for more than two years.

Advance reports indicate that the new features, while adhering closely to the formula used in the previous triumphs, will reveal a striking advancement in the already brilliant Disney technique.

Heralded as one of the most eagerly anticipated film events of the year, **The Ramparts We Watch,** which marks the entry of the March of Time into the full-length field, is already proving a sensational box-office success in all parts of America.

Employing the same brilliant technique which has promoted the March of Time news magazine into one of the screen's greatest assets, "The Ramparts We Watch" is based upon the best-selling book by Major George Fielding Eliot.

The story will find a distinct parallel with events in this country in view of the growing cordiality between Britain and America, and is likely to create a box-office success.

HITCHCOCK'S NEXT

One of the screen's greatest star attractions, Ginger Rogers, will appear in a number of features on RKO-Radio's 1941 programme.

Her first film in the New Year will be the title rôle in **Kitty Foyle,** adaptation of Christopher Morley's best-selling novel.

Utilising a novel flash-back technique, "Kitty Foyle" is the story of a modern young girl, recounted by herself as she looks back on her life during the past ten years.

Bringing together four great names in contemporary Hollywood history, **Mr. and Mrs. Smith,** with Carole Lombard and Robert Montgomery teamed in the co-starring rôles, will come to the screen as one of the most important films ever produced by RKO Radio.

Directed by Alfred Hitchcock, responsible for such outstanding "hits" as "Rebecca" and "Foreign Correspondent," the new feature is based upon an original screen play by Norman Krasna.

GENE RAYMOND

Gene Raymond, a star in his own right, Jack Carson, recently seen with striking success in "Lucky Partners," Lucille Watson, William Tracy and Charles Halton form the nucleus of an outstanding supporting cast.

Adding a great screen performer to RKO-Radio's already imposing star roster, Jean Arthur has been signed by the studio to play the principal rôle in **The Devil and Miss Jones,** which will enter production in the immediate future.

The new assignment will bring to the RKO-Radio lot, where she last appeared in 1935, the brilliant young star of "Mr. Smith Goes to Washington," "History is Made at Night," and "You Can't Take it With You."

Norman Krasna will write the screen play for the new feature, with Sam Wood directing and Frank Ross producing. A brilliant constellation of supporting players will enact rôles in the production.

LAUGHTON'S SECOND

Following his brilliant screen triumphs in "They Knew What They Wanted" and "The Hunchback of Notre Dame," Charles Laughton is to play the title rôle in **Mr. Pinkie,** which RKO-Radio will send into production shortly.

Supporting Laughton in this new film, Lucille Ball and Elsa Lanchester are to play rôles stated to be ideally attuned to their already favoured histrionic ability.

Lewis Milestone, responsible for "Lucky Partners," is to direct the new film from Garrett Fort's adaptation of a story by Louis Bromfield. Erich Pommer is to produce.

Producer-director Herbert Wilcox has selected two of London's greatest musical comedy successes, **No No Nanette** and **Sunny,** as starring vehicles for Anna Neagle on RKO-Radio's 1941 programme.

The first of these productions, "No No Nanette," is now in the final stages of completion at the company's Hollywood studio. A great cast of favourites, including Richard Carlson, Victor Mature, Roland Young, Helen Broderick, Zasu Pitts and Eve Arden, are playing in support of the star.

It is anticipated, meanwhile, that production on "Sunny" will commence during the first quarter of the new year. Ray Bolger and the famous dance team of Paul and Grace Hartman have already been signed to appear in the production.

A NEW TEAM

Uniting two of Hollywood's most outstanding personalities, RKO-Radio have arranged for Alfred Hitchcock to direct Cary Grant in **Before the Fact,** screen adaptation of the best-selling novel by Francis Iles.

Lucille Ball and George Murphy have been teamed in the principal rôles of **Three Girls and a Gob** (working title), which Harold Lloyd is producing for RKO-Radio release.

Based on an original story by Grover Jones, "Three Girls and a Gob" will mark Lloyd's debut as a motion picture producer.

Following his brilliant motion picture debut in "That's Right—You're Wrong," Kay Kyser, one of America's most popular band leaders, is now working at the RKO-Radio studio in **You'll Find Out,** which, it is expected, will be completed for early screening in this country.

TWO FROM BOYER

Charles Boyer, famous screen personality, who recently scored a great triumph in "Love Affair," has been signed by RKO Radio to appear in two productions on the new programme.

The first picture is **Ariane Pretends,** which will be directed by Anatole Litvak. It is based on the popular novel by Claude Anet, the noted French author.

The second Boyer will be **The Pirate,** a romantic story of an outlaw in love, to be adapted to the screen from Michael Archard's Parisian stage play "Le Corsaire," which enjoyed a two-year run in the French capital.

Adapted from the immortal story by Louisa Alcott, **Little Men,** planned as a successor to the highly attractive "Little Women," is currently in the final stages of editing at the RKO-Radio studios.

Heading a superb all-star cast are such brilliant players as Kay Francis, Jack Oakie, and George Bancroft.

Following the completion of her rôle in "Little Men," Kay Francis has been assigned the starring characterisation in **Play Girl,** in which James Ellison will play in support.

"FRECKLES"

Bob Crosby and his famous band, the Bob Cats, will appear as the stellar attraction in **Let's Make Music,** which RKO-Radio will Trade show in this country early in the New Year.

Freckles, screen adaptation of Gene Stratton Porter's classic novel, will be brought to the screen by RKO Radio, with Jimmy Lydon and Joan Carroll in the principal rôles.

The film will be of similar calibre to the recently screened "Laddie," which enthralled Trade show audiences in all parts of the country.

Photo Finish, listed as one of the most important pictures on RKO-Radio's 1941 programme, will be produced and directed by David Butler. Essentially a love story, it will have, as the title indicates, a racecourse background. The film will be produced in Technicolor, and David Butler, James Kern and James Edward Grant, authors of the original story, will collaborate on the screen play.

Product from British Company

NOW firmly entrenched in Great Britain, RKO-Radio's British production company, under the guidance of William Sistrom, will supply a regular flow of high-grade box-office films during the New Year.

The first of these features, **The Saint's Vacation,** is now in the final stages of editing at Denham studios. Sixth in the series based upon Leslie Charteris' best-selling adventure stories, the new production presents Hugh Sinclair and Sally Gray in the co-starring rôles, with Arthur Macrae, Leueen McGrath, Cecil Parker, Manning Whiley, John Warwick and Ivor Barnard forming the nucleus of a powerful supporting cast.

Recounting "The Saint's" adventures in circumventing a gang of unscrupulous criminals endeavouring to gain possession of a secret instrument vital to the British Government, "The Saint's Vacation" has been superbly directed by Leslie Fenton.

The new story, which moved swiftly from England to a number of authentically reproduced Continental locales, has been lavishly mounted by Sistrom, and has been produced on a budget far more extensive than that expended on "The Saint in London," which was also produced in Britain proving one of the most successful films in the series.

ANTON WALBROOK

The second of RKO-Radio's British productions, **Dangerous Moonlight** (working title), entered production at the Denham studio late in December, with Anton Walbrook in the starring rôle.

The signing of Walbrook evidences RKO-Radio's determination to produce features with a sure box-office appeal. Walbrook has been associated with many of Britain's most sensational successes, including "Victoria the Great," "Sixty Glorious Years," and more recently "Gaslight."

Sally Gray is to play the leading feminine rôle in "Dangerous Moonlight," and Sistrom is currently negotiating for a cast worthy of the story and its leading players.

Brian Desmond Hurst is directing the new film, further details of which will become available in the immediate future.

Retaining their distribution of the Walt Disney short output and the March of Time—plus a great line-up of star-laden featurettes—RKO-Radio can still claim undisputed leadership of the short subject field.

Harry Carey, Frank Fay, Charles Laughton and Carole Lombard in an important scene from the RKO-Radio picture THEY KNEW WHAT THEY WANTED

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"THE FARMER'S WIFE"

An early presentation from Pathe is the A.B.P.C. screen version of Eden Phillpotts' stage and story success, THE FARMER'S WIFE, starring Wilfrid Lawson, with a great supporting cast headed by Basil Sydney, Bunty Payne, Patricia Roc, Michael Wilding, Nora Swinburne and Enid Stamp Taylor. Directed by Norman Lee and Leslie Arliss. Walter Mycroft produced

BIG PUBLIC DEMANDS THRILLS, ACTION

Pathe Will Provide Them Everywhere

W. J. GELL,
Managing Director, Pathe Pictures

● *"IN SPITE of the dog days before us," says W. J. Gell, Managing Director of Pathe Pictures, Ltd., "I see a year of such unprecedented activity for my company that it will lead to one thing—success for all.*

● *"I AM convinced that what the public wants to-day are thrillers. This type of entertainment constituted the major part of our 1939-40 programme and each of those pictures with action and thrills as its highlights have met with success everywhere.*

● *"THRILLS and action always have and always will be the corner-stone of kinema entertainment, and while the rights of good thrillers can be purchased for screen adaptation we shall buy them and continue producing the type of subject for which we know there is enormous appeal.*

● *"SUBJECTS of a thrilling nature which are booking extensively at the moment are 'Drums of the Desert,' a rousing story of the Foreign Legion; 'Queen of the Yukon,' a Jack London out-door action epic with Charles Bickford and Irene Rich in the leading roles; 'Marked Men,' a prison melodrama, with Warren Hull and Isabel Jewell, and 'Up in the Air,' one of the successful Frankie Darro action attractions.*

● *"ALL these pictures were recently Trade shown in London and Provincial centres and were the subject of much favourable comment."*

A scene from the Pathe release, THE APE, starring Boris Karloff with Maris Wrixon and Gene O'Connell, shortly to be Trade shown

ACKNOWLEDGED to constitute the greatest programme since the company was founded are the 54 top quality attractions to be distributed by Pathe Pictures, Ltd., this year.

This organisation has consistently handled year by year a brand of product considered to be highly profitable to the go-ahead exhibitor, accountable no doubt to the staunch faith which is placed in the story as a medium of appeal.

The literary department of each producer employed in furnishing the output of the company selects only those stories from hundreds reviewed that can not only be successfully adapted without robbing the plot of entertainment essentials, but will also have the widest possible appeal.

In the 35 years since Pathé's inception, this veteran organisation has given abundant proof of its ability to provide mass appeal entertainment.

Its faith is pinned to the story which gives pleasure to the average patron whose regular attendance keeps the box-office healthy, and not the hard-boiled critical picturegoer who only goes where the fare particularly appeals to him.

Every exhibitor knows that the success of his enterprise depends almost exclusively on the good will that he accumulates. Pathé, throughout the good and lean years, has consistently added to that store of good will by the production and distribution of pictures that engenders confidence.

A 1941 REVIEW

Three producers are to furnish Pathé with the programme outlined here. They are: Monogram Pictures Corporation, Producers Releasing Corporation, and Rialto Productions, Ltd., of Welwyn, Pathés producer of British pictures.

The splendid facilities at the disposal of all three producers will ensure an uninterrupted year of production activity. There are three large studios fully equipped with the most up-to-date machinery for production; in all 15 sound stages and two leading sound systems, Western Electric and RCA will deal with the recording. There is an extensive personnel of over 100 fully experienced technicians, eight leading directors, ten writers, 12 popular stars, and 57 supporting artistes on long-term contracts, while several other appointments in the production departments are now being made.

The three producers have the sole film rights of a number of successful works of outstanding British and American authors, and also the rights of certain very well received London and New York stage plays. The programme of 52 tip-top subjects is as diversified as any major output could be. There are lined up for production a number of comedies, comedy-dramas, thrillers, melodramas, action adventure subjects, four colour specials, two musicals, and a detective mystery series.

PERSONNEL ASSIGNED

The following well-known directors have been assigned: William Nigh, Robert McGowan, Howard Bretherton, Sherman Scott, Joseph Lewis, William West, Phil Rosen, and Lindsley Parsons. Those responsible for scripts will be: Joseph West, George Bricker, William A. Ullman, Virginia Woods, William Lively, Ralph Bettinson, Richard Carroll, Kurt Scodmak, Marion Orth, William Pierce, Raymond N. Shrock, and Dorothy Reid.

STARS FOR FIRST GROUP

Stars on contract for the first group to go into production are: James Dunn, Boris Karloff, Bela Lugosi, Jean Parker, Martin Spellman, Charles Bickford, Irene Rich, Frances Gifford, Warren Hull, Frankie Darro, Jackie Moran, Marcia Mae Jones, Isabel Jewell, Key Luke, Marjorie Reynolds. the East Side Kids, and J. Farrell MacDonald. Chief supports are: Guy Usher, George Cleveland, Grant Withers, Vince Barnett, Lillian Elliott, Polly Ann Young, Mantan Moreland, Rita la Roy, Maxine Leslie, Joyce Bryant, Selmer Jackson, Maris Wrixon, and John St. Polis.

SIX FROM WELWYN

An arrangement has been reached with Rialto Productions, Ltd., to produce six productions at the Welwyn Studios under the supervision of John Argyle. They are to be produced on super scale lines, and the first is David Hume's successful story **This Man is Dangerous,** described as a comedy thriller. Hume is acclaimed to-day by the book world as another Edgar Wallace, and this the first of his Mick Cardby detective stories, is likely to be followed by screen adaptations of others. Two very well-known British personalities are being sought for the main leads.

This production will be followed by **The Streets of London,** described as a down-to-earth spectacle of London life in the raw. It concerns the splendid work of a great doctor of the slums. Other subjects lined up for production are: **Murder in the Haunted House,** a comedy thriller of the "Cat and the Canary" type; **Second to None,** an epic of the British Navy; **Look for the Silver Lining,** a comedy with songs and music—it will feature several vaudeville and B.B.C. stars; and **None But the Brave,** a holding melodrama of six shipwrecked sailors whose experiences furnish the plot with a load of action and thrills.

THE MONOGRAM OUTPUT

Again this progressive independent organisation announce a programme of productions chiefly composed of thrillers and action pictures, ten of which are classed as specials, and these are **The Ape,** a spectacular thriller by Adam Hull Shirk, with Boris Karloff in the stellar rôle. This great star is said to enact a magnificent performance as he masquerades as a man-killing ape in a country town, to obtain from the spines of his victims a serum that will revolutionise treatment in the cure of infantile paralysis.

Queen of the Yukon, already Trade shown, stars Charles Bickford and Irene Rich, with George Cleveland, Guy Usher, Dave O'Brien, and June Carson. It is one of Jack London's most actionful outdoor stories, and was actually filmed amid the grandeur of the Canadian Rockies and directed by Phil Rosen.

Under Northern Lights, a musical romance with the rugged grandeur of the Canadian Rockies as its background, with three song hits, action and natural splendour. Another "Untamed" hit featuring great stars and the world's best-loved music, "At Dawning" and "The Land of Sky Blue Water," by Charles Cadman.

Freckles Comes Home, an Anglicised version of Gene Stratton Porter's romantic story of an Oxford undergraduate who falls in love with a girl of the "swamps." Do not confuse this with "Limberlost." This story is more sophisticated. It is estimated that more than 2,500,000 people have read this book, a poignant and dramatic story of a young man's struggle for fame.

THE P.R.C. OUTPUT

The recently organised Producers Releasing Corporation are to furnish the Pathé programme with 20 outstanding attractions. Sigmund Neufield, its chief producer, has been associated with several major companies and has produced more than 100 feature productions. The company are well staffed with experienced technicians, writers and executive personnel from the major studios. They have four sound stages and unlimited facilities, which will more than adequately assure them of producing a successful output.

In addition to **I Take This Oath,** already Trade shown, and **Hold That Woman,** which stars James Dunn and Frances Gifford, there are four specials to come from this producer, which are: **Cross Roads of Life,** an absorbing prison drama; **End of the Road,** a Louis Pasteur type of story of a famous doctor's attempt to wipe out a dread disease; **Cry of Youth,** a story of modern youth; and **Home, Sweet Home,** a human document full of sincere appeal.

The whole programme represents one of diversified appeal and exceptional merit. Each picture will be produced on a liberal budget basis and will be injected with the time-tried elements of mass appeal.

PATHE ACQUIRE MORE BRITISH PICTURES

"IN consequence of the merging of the Associated British Picture Corporation, Ltd., with Pathé Pictures, Ltd., which takes effect to-day, January 1, Pathé will acquire three super British productions as an addition to their superlative programme of fifty-two features for 1941," announces W. J. Gell, Managing Director of Pathé. This gives this go-ahead organisation more than one feature release per week.

The three productions made by the Associated British Picture Corporation under the direction of Walter C. Mycroft at Welwyn are: Eden Phillpotts's famous book and stage success, **The Farmer's Wife,** starring Wilfrid Lawson with Basil Sydney, Bunty Payne, Patricia Roc, Michael Wilding, Kenneth Griffith, Nora Swinburne, Betty Warren, Viola Lyel, Enid Stamp-Taylor, Edward Rigby, A. Bromley-Davenport, Mark Daly and Jimmy Godden. It was directed by Norman Lee and Leslie Arliss, and is considered to be one of the finest productions ever made by the corporation.

It owes its success to the principal element of good, clean, wholesome human comedy and essentially convincing English atmosphere throughout the holding theme. It brings to the screen the unforgettable characters that brought shoals of praise from the critics of the book world and the stage—lovable down-to-earth people, such as Churdles Ash, Samuel Sweetland, Araminta, Louisa Windeatt, Sibley, Petronell and Thirza Tapper, and a score or so of others whose outstanding performances will thrill the millions of Phillpotts fans and those who welcome good-class comedy in the programme.

SOHO MURDER MYSTERY

A maniacal murderer prowling the blacked-out streets of London's foreign quarter, Soho, is the pièce de resistance of the plot of **East of Piccadilly,** Pathé's second acquisition. This nerve-tingling shocker is no ordinary thriller; with its exceptional theme culminating in a very surprising climax and its magnetic cast of British favourites the film's success is assured.

"East of Piccadilly" stars Sebastian Shaw and Judy Campbell with Niall MacGinnis, Henry Edwards and an extensive supporting cast of dependable names, such as Martita Hunt, George Pughe, Bunty Payne, George Hayes, Andre Maladrinos, Albert Chevalier, Cameron Hall, Edana Romney, Charles Victor, Frederick Piper and June Corda.

The production was directed by Harold Huth, while the screenplay, which was adapted from the successful story by Gordon Beckles, was written by J. Lee Thompson and Lesley Storm. The photography, which is said to be particularly impressive and considerably heightens the thrilling effect of the theme, is credited to Claude Friese-Green.

The third subject is a comedy of a matrimonial mix-up with the intriguing title of **Spring Meeting,** a title which, by the way, is known to millions of playgoers, for "Spring Meeting" is acclaimed one of the best stage successes of the day, it having had a considerable run in the West End and throughout the provinces.

Directed and produced by Walter C. Mycroft, this very amusing farce has for its stars Nova Pilbeam, Basil Sydney and Henry Edwards, with Sarah Churchill and Enid Stamp-Taylor in chief supporting rôles. The background of the theme is an Irish one and the plot, it is said, develops at a quick pace, leading up to a suspensive and laugh-provoking climax.

"The Long Voyage Home"

John Wayne, Thomas Mitchell, Ian Hunte Wilfrid Lawson, Barry Fitzgerald, Joh Qualen, and Ward Bond star in Walt Wanger's presentation of the John For production, "The Long Voyage Home. "The Long Voyage Home" will be release through United Artists

"Captain Caution"

Victor Mature, Louise Platt, Leo Carrillo and Bruce Cabot star in Hal Roach's "Captain Caution," shortly to be presented by United Artists. Supporting cast includes Vivienne Osborne, Robert Barrat, Miles Mander, and El Brendel

UNITED ARTISTS

back of every great picture is a great producer

CHARLES CHAPLIN
ALEXANDER KORDA
SAMUEL GOLDWYN
DAVID O. SELZNICK
DAVID
WALTER WANGER
EDWARD SMALL
ERNST LUBITSCH
SOL LESSER
HAL ROACH
DAVID L. LOEW
ALBERT LEWIN
JAMES ROOSEVELT
PYRAMID PRODUCTIONS
RICHARD ROWLAND

1940 – first in producers – 1941

SOME of the OUTSTANDING

and more

TITLE	PRODUCER	ARTISTES
The Great Dictator	Charles Chaplin	CHARLIE CHAPLIN PAULETTE GODDARD JACK OAKIE
The Thief of Bagdad	Alexander Korda	SABU, CONRAD VEIDT JUNE DUPREZ,
Captain Caution	Hal Roach	VICTOR MATURE LOUISE PLATT LEO CARRILLO
Lady Hamilton	Alexander Korda	VIVIEN LEIGH LAURENCE OLIVIER
The Long Voyage Home	Walter Wanger	JOHN WAYNE THOMAS MITCHELL IAN HUNTER
Son of Monte Cristo	Edward Small	JOAN BENNETT LOUIS HAYWARD GEORGE SANDERS
Topper Returns	Hal Roach	JOAN BLONDELL BILLIE BURKE PATSY KELLY ROLAND YOUNG
Two on Tour	James Roosevelt	CAST TO BE ANNOUNCED
Road Show	Hal Roach	ADOLPHE MENJOU CAROLE LANDIS JOHN HUBBARD PATSY KELLY
Cheers for Miss Bishop	Richard Rowland	MARTHA SCOTT WILLIAM GARGAN
The Bat	James Roosevelt	CAST TO BE ANNOUNCED
Broadway Limited	Hal Roach	VICTOR McLAGLEN CAROLE LANDIS PATSY KELLY ZASU PITTS
Spellbound	Pyramid Productions	DEREK FARR VERA LINDSAY
Rebecca (By Request)	David O. Selznick	LAURENCE OLIVIER JOAN FONTAINE
The Four Feathers (By Request)	Alexander Korda	JOHN CLEMENTS RALPH RICHARDSON C. AUBREY SMITH JUNE DUPREZ
Foreign Correspondent (By Request)	Walter Wanger	JOEL McCREA LARAINE DAY HERBERT MARSHALL

AND "WORLD WIND

UNITED ARTISTS

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PRODUCTIONS for 1941

to follow

TITLE	PRODUCER	ARTISTES
I Have Been Here Before	Alexander Korda	MERLE OBERON
That Uncertain Feeling	Ernst Lubitsch	MERLE OBERON MELVYN DOUGLAS
Martin Eden	James Roosevelt	GERALDINE FITZGERALD FRANCHOT TONE
The Corsican Brothers	Edward Small	JOAN BENNETT LOUIS HAYWARD GEORGE SANDERS
New Wine	Alexander Korda	ILLONA MASSEY
So Ends Our Night	David L. Loew and Albert Lewin	FREDRIC MARCH MARGARET SULLAVAN
Jungle Book	Alexander Korda	SABU
Night Music	David L. Loew and Albert Lewin	CAST TO BE ANNOUNCED
Pot o' Gold	James Roosevelt	PAULETTE GODDARD JAMES STEWART HORACE HEIDT and ORCHESTRA
Strange Victory	Ernst Lubitsch Sol Lesser	MARTHA SCOTT GEORGE SANDERS
The Life of Horace Mann	James Roosevelt	CAST TO BE ANNOUNCED
Niagara Falls	Hal Roach	JOHN HUBBARD CAROLE LANDIS BILLIE BURKE
Thanks a Million	Hal Roach	CAST TO BE ANNOUNCED
The Hurricane (By Request)	Samuel Goldwyn	JON HALL DOROTHY LAMOUR C. AUBREY SMITH
Prisoner of Zenda (By Request)	David O. Selznick	RONALD COLMAN MADELEINE CARROLL DOUGLAS FAIRBANKS, Jr.
My Son, My Son (By Request)	Edward Small	MADELEINE CARROLL BRIAN AHERNE LOUIS HAYWARD

WINDOWS" IN TECHNICOLOR

BEAT the BLITZ!

"Spellbound"

Derek Farr and Vera Lindsay star in "Spellbound," a Pyramid picture shortly to be presented by United Artists. Supporting cast includes Frederick Lester, Felix Aylmer, W. G. Fay, Hay Petrie, Diana King, Gibb McLaughlin

"The Son of Monte Cristo"

Louis Hayward and Joan Bennett co-star in Edward Small's "The Son of Monte Cristo," shortly to be presented by United Artists. Supporting them are George Sanders, Florence Bates and Montagu Love

UNITED ARTISTS' WIDE THEMES

New Chaplin Comedy Leads Magnificent Schedule from Eight Competent Producers

GEORGE ARCHIBALD,
Joint Managing Director of United Artists

UNITED ARTISTS' line-up for 1941 includes a range of pictures covering a variety of themes of the greatest interest. Early in the new year Alexander Korda will present "Lady Hamilton," a picture based on the life of Nelson, with Vivien Leigh and Laurence Olivier playing in the stellar roles.

The time is indeed appropriate for a Nelson picture. The Graf Spee, Narvik, the glorious episode of the Jervis Bay and the splendid victory at Taranto are in the true spirit of Nelson, and make the picture most timely. Strong supporting cast includes Alan Mowbray, Sara Allgood, C. Aubrey Smith, Gladys Cooper, Henry Wilcoxon and Luis Alberni. Alexander Korda himself will direct the picture.

Following "Lady Hamilton," Korda will produce two further pictures. The first is **I Have Been Here Before,** starring Merle Oberon with Julian Duvivier directing, and deals with that unexplainable sensation of having been there before when one visits a strange place. The principal character, Miss Oberon, carries that sensation through her life, only to have it come true with unexpected results.

The second picture, entitled **New Wine,** starring Ilona Massey, with Reinhold Schunzel directing, is based on the life of Schubert. The famous composer's life and works afford rich dramatic material, and all the familiar Schubert compositions will be used in the picture, which is laid in the Vienna of 1820, the most colourful period in the history of that once gay and renowned but now sad city. For this picture, Korda has acquired the services of William Sekeley, who was his assistant in the silent days, as executive producer.

From Walter Wanger comes John Ford's production, **The Long Voyage Home,** a tremendous sea drama from the plays of Eugene O'Neill. John Ford was once a sailor; so was Eugene O'Neill. They and Dudley Nichols have prepared a powerful drama for the screen, a sea story that has power, force and bite, a strange excitement and tensity in the friendship of men at sea. This is the kind of story that John Ford tells best.

The important rôles are filled by John Wayne, Thomas Mitchell, John Qualen, Ian Hunter, Barry Fitzgerald, Arthur Shields, J. M. Kerrigan and Ward Bond. Mildred Natwick, Broadway stage star, plays the feminine lead.

This picture will be followed by two more just as great as "Foreign Correspondent" and "The Long Voyage Home."

A RANGE OF PICTURES OUT OF RANGE OF THE WAR . . .

● **LAST year was a great one for United Artists. They have more than fulfilled the promise held out by the range of pictures announced at the beginning of the year. The triumph of Charles Chaplin's "The Great Dictator" rings through the country, and Korda's "Thief of Bagdad" has added to already considerable stature of this outstanding producer.**

● **FOLLOWING the splendid achievements of such remarkable pictures as David O. Selznick's "Rebecca," Samuel Goldwyn's "The Westerner," Walter Wanger's "Foreign Correspondent," blazed a trail which established fresh records for the war period.**

● **AT the close of the year Alexander Korda's "Thief of Bagdad," a triumph of Technicolor production and a spectacle of unparalleled grandeur, crowns the career of this great producer. A magnificent production, astonishing in its colour, vitality and beauty, it will long be quoted as a masterpiece of cinematic art and box-office.**

● **ONE of its supreme merits is its ability to make one forget the war and all its attendant evils during the unfolding of this brilliant Arabian Night's fantasy.**

● **THE topmost peak of achievement is Charles Chaplin's "The Great Dictator." Among the many fine pictures and the several great pictures which the industry has produced, "The Great Dictator" stands supreme.**

EDWARD SMALL

Edward Small, whose "Count of Monte Cristo," with Robert Donat, was such a phenomenal success, will give us **The Son of Monte Cristo,** starring Joan Bennett and Louis Hayward, with George Sanders, Florence Bates, Montague Love and a strong supporting cast. The story is an exciting Ruritanian drama in which the Count of Monte Cristo, son of the fabulous Edmond Dantes, plays a gallant, romantic part, with Joan Bennett as the lady in distress. The story is laid in the times of Louis Napoleon with all the grandeur, cruelty and intrigue of that historic period. The picture is directed by Rowland V. Lee.

The Corsican Brothers, with the same cast as above, is the next picture on Edward Small's schedule.

Hal Roach will inaugurate his 1941 schedule of pictures with a vivid action drama, built around the American conflict of 1812, **Captain Caution.** Starring Victor Mature and Louise Platt, and supported by a brilliant cast which includes Leo Carrillo, Bruce Cabot, Robert Barratt, Vivienne Osborne and Miles Mander, "Captain Caution" is a torrent of adventure and thrilling romance, with ships and men engaged in a mighty clash.

Then comes **The Unholy Horde,** a drama of eighteenth-century Paris, with Lon Chaney, Jun., starring, and Richard Wallace directing.

Roach will also deliver several brilliant comedies, commencing with **Road Show,** based on Eric Hatch's best-seller. The picture contains all the most hilarious Roach ingredients. A Wall Street "wizard" whose nerves have given way escapes from his exclusive sanatorium with one of his fellow-guests, only to become involved with a beauteous blonde, whose dizzy antics make the sanatorium seem like an institution of higher learning.

This picture will be followed by **Topper Returns,** from the famous "Topper" series, reuniting Roland Young and Billie Burke, who are supported by Patsy Kelly. Roy Del Ruth is directing.

Hal Roach has also scheduled for early production **Broadway Limited,** described as a streamlined non-stop excursion to hysteria, starring Victor McLaglen, Carole Landis, with Patsy Kelly and Zasu Pitts in support. Gordon Douglas is directing.

Thanks a Million comes next, and the cast will be announced in due course.

ERNST LUBITSCH

The Lubitsch-Lesser production has been titled **That Uncertain Feeling.** It stars Merle Oberon and Melvyn Douglas, and a strong supporting cast has been assembled. Lubitsch himself will direct. Studio reports indicate that this film will fulfil the expectations which a Lubitsch production naturally arouses, and that a wonderful picture is in the making.

Sol Lesser has also in production **Strange Victory,** with Martha Scott, whose performance in "Our Town" received such outstanding praise.

David L. Loew and Albert Lewin are completing **So Ends Our Night,** previously entitled "Flotsam," based on Erich Maria Remarque's well-known novel.

It is a moving and dramatic story of exiles in Paris, full of exciting adventures, and building up to a thrilling and happy climax.

Starring are Fredric March, Margaret Sullavan and Frances Dee, with a supporting cast which includes Anna Sten, Erich von Stroheim and Glenn Ford. The production is under the direction of John Cromwell.

The second Loew-Lewin production will be **Night Music,** one of Clifford Odets' finest plays.

JAMES ROOSEVELT

Pot o' Gold, James Roosevelt's first independent venture, now in production, is a stirring drama of the play of chance—the lives of men and women flung together and torn apart on the wheel of sorrow, happiness and laughter. James Stewart and Paulette Goddard star in the picture, which features Horace Heidt's Orchestra, the most popular radio entertainment orchestra in the United States. George Marshall is directing.

Other Roosevelt pictures planned are: **The Bat,** one of the most gripping mystery dramas ever produced on the American stage; **Life of Horace Mann,** one of America's greatest educationists, a great human interest drama to be filmed on an elaborate scale; **Two on Tour,** an enthralling story of human relations; and a new story by Ursula Parrott, entitled **Love Song.**

Richard A. Rowland's first picture for United Artists will be **Cheers for Miss Bishop,** starring Martha Scott and William Gargan, with Tay Garnett directing. A brilliant screenplay, "Cheers for Miss Bishop" unfolds a story of moving quality centred round the teaching life of Ella Bishop, so rich in humour and humanity that it has been deservedly described as the Miss Chips of America.

PYRAMID AMALGAMATED PRODUCTIONS

Spellbound, produced by Pyramid Amalgamated Productions, is a powerful and unusual "triangle" story based on a novel by Robert Hugh Benson. It stars brilliant newcomers to the films, Vera Lindsay and Derek Farr, with a powerful cast which includes Frederick Leister, Hay Petrie, Felix Aylmer, Diana King, W. G. Fay and Gibb McLaughlin. "Spellbound" was directed by John Harlow.

United Artists continue, of course, to distribute the famous World Window series, which have won such a high place as shorts of exceptional interest and beauty.

Besides these imposing productions so far planned, already completed or in production from United Artists' brilliant producers, a number of other subjects are under consideration and will be announced as soon as details are far enough advanced.

Louis Hayward and Joan Bennett co-star in Edward Small's THE SON OF MONTE CRISTO, shortly to be presented by United Artists

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BETTE DAVIS IN "THE LETTER"

A scene from Bette Davis' latest picture THE LETTER, which leads the Warner 1941 schedule, and is based on Somerset Maugham's sensitive study of tangled loves and lives on a Singapore rubber plantation. Bette Davis is supported by Herbert Marshall, David Newell, James Stephenson, Bruce Lester and Gale Sondergaard

Warner Brothers' Brilliant Bill

A COMPANY THAT KEEPS ITS WORD TO SHOWMEN

★ ★

● **"TWELVE months ago I gave a message to the exhibitors of Britain," declares Max Milder, "guaranteeing that Warner Bros. would produce and deliver 50 pictures, involving the highest budget the company had ever allocated to production. That promise has been fulfilled.**

MAX MILDER,
Managing Director, Warner Brothers

● **"WE enter 1941 with a spirit of optimism and a new budget of pictures which will surpass anything that the famous Burbank Studio has achieved before. In this schedule the Studio has reached a new high in production activity, and we have in this country to-day bigger and stronger supplies than in any previous year. Each picture has been produced with an eye to its entertainment value.**

● **"I WOULD also refer to our Teddington Studios, where we are producing top-budget pictures designed for the world market. The first of these, 'Mr. Disraeli,' is now in the cutting-room, and shooting has begun on 'Atlantic Ferry,' the story of steam transport between England and North America."**

BETTE DAVIS LEADS WITH "THE LETTER"

FOLLOWING her sterling work in "All This, and Heaven Too," Bette Davis, partnered by that ace dramatic actor, Charles Boyer, will be seen in **The Letter,** Somerset Maugham's sensitive study of tangled loves and lives on a rubber plantation in Singapore.

In this story, a classic of the American stage for many years, Bette plays the rôle of a woman who murders the man she loves and ruins the man who loves her. Her husband is played by Herbert Marshall, and dramatic support is provided by David Newell, James Stephenson, Bruce Lester, and Gale Sondergaard.

Ann Sheridan, that red-headed "oomph" girl, is represented in the new line-up with three pictures, "City for Conquest," "Road to 'Frisco," and "Honeymoon for Three."

City for Conquest, in which she is co-starred with James Cagney, is a picturisation of the smashing best-seller about New York City, with all its amazing wonders. Two slum children, Cagney with his fists and Sheridan with her dancing feet, set out to conquer New York. They are determined to climb out of the slums and make a success of their lives. But they discover that success is only to be had by sacrificing everything they set their hearts on.

Road to Frisco has a quartet of star names—George Raft, Ann Sheridan, Ida Lupino, and Humphrey Bogart. Romance and adventure are the keynote of this film, but a spot of drama is contributed by Ida Lupino, who has secured for herself a long-term contract as a dramatic star. In this, her first Warner vehicle, Ida has proved that she only needed a chance. She made the most of a heavy dramatic rôle, and a new star was born. The studio has two more big pictures for her this year.

In **Honeymoon for Three** Miss Sheridan moves from the melodramatic type of picture to a gay and sizzling love triangle. This time she shifts her affections from James Cagney and plays the part of secretary to George Brent, a young novelist who writes romantic books and has a way with the ladies. Brent is bombarded with romantic messages from a beautiful young lady who thinks she recognises herself as the heroine of one of his books. This infatuation, although not reciprocated by Brent, leads to a series of misunderstandings and compromising situations which nearly wreck the happy romance between Ann and her boss, but not quite. Osa Massen plays the rôle of the chaser, and full measure of comedy is provided by Charles Ruggles as her husband.

MADE TO MEASURE

John Garfield, whose name is synonymous with "tough," is represented in two made-to-measure pictures from Burbank—"Flowing Gold" and "East of the River." In **Flowing Gold** he is partnered with Frances Farmer and Pat O'Brien in a story of the great Texas oilfields, that strip of land where men ruthlessly fight to capture flowing gold.

New York's lower East Side is the locale of **East of the River,** a fast-paced drama telling the story of a mother's attempts to raise two boys in this hard-bitten district on the wrong side of the tracks. One turns out to be a crook, and the other an honourable student.

Garfield plays the crook and William Lundigan is his adopted brother. The girl is that lovely screen newcomer Brenda Marshall.

Edward G. Robinson shifts from his famous comedy gangster rôle in "Brother Orchid" into an amazing biographical study of the man whose name is known from end to end of the civilised world in **This Man Reuter.** The humble beginnings of the man who built up the most efficient despatch system in the history of newspaperdom, whose representatives are in every corner of the world, and who has his fingers on the pulse of the world's events, are faithfully reproduced in this power-packed story.

Starting with the courier service, then the pigeon post, and finally the electric telegraph, Baron Julius Reuter spread his network, first throughout Europe, and then linked up with the New World, establishing the fact that the name Reuter was as solid as the foundation on which it was built—service for the public good, truth in all things to all nations and their peoples.

Robinson is supported in this picture by Eddie Albert, as his friend and partner, Edna Best, and Otto Kruger.

Jack London's **The Sea Wolf** is the other Robinson vehicle which is scheduled for the new Warner programme. Robinson is "Wolf" Larson, and John Garfield and Ida Lupino have strong supporting rôles. "The Sea Wolf," under the direction of Michael Curtiz, is being produced on the same broad and sweeping lines as "The Sea Hawk," and the whole resources of the studios are being utilised in the making of this magnificent sea epic.

Intrigue, murder and mystery make up the story of **South of Suez,** with George Brent, Brenda Marshall, and George Tobias. The scene is laid in the seething heat of a South African diamond mine, where greed and cruelty are rampant. Brent is cast in the starring rôle as a mine foreman who has to fight off treachery.

No Time for Comedy, S. N. Behrman's play which was a box-office smash hit for a year on Broadway, and is still playing successfully from coast to coast, brings together a pair of favourite stars in their first co-starring film—James Stewart, that guy who went to Washington, and Rosalind Russell, that woman from "The Women"—and they make the happy combination.

"No Time for Comedy" tells the hilarious story of what happens to a playwright famous for his comedies when he falls under the influence of a blonde who specialises in inspiring artistes to give the world a message. Among the things that happen are a rousing fight between the playwright's wife and the blonde, a near romance between the playwright's discarded wife and the blonde's discarded husband, and a flop that turns out to be a big success.

James Stewart is an engaging scamp as the errant writer, Rosalind Russell is his knowing wife, Genevieve Tobin the blonde menace, and Charles Ruggles her millionaire husband.

THE LANE GIRLS

Probably no team of actress sisters has gained so wide a following as those Lane girls. Their "Four Daughters" was followed by "Four Wives," and now the sequel has been made under the title of **Four Mothers.** Claude Rains, Jeffrey Lynn, May Robson, Frank McHugh, and Dick Foran are all in the cast and the story tells of the further domestic adventures of the girls with their various offsprings.

Frank Capra joins the list of Warner producers, and his first picture, co-starring Gary Cooper and Barbara Stanwyck, will be **Meet John Doe,** with Edward Arnold and James Gleason in support.

Errol Flynn figures in two big productions, **Santa Fe Trail,** in which he is partnered by Olivia de Haviliand, Raymond Massey, Ronald Reagan and Alan Hale, and **Footsteps in the Dark,** with Allen Jenkins, Ralph Bellamy and Brenda Marshall.

A recent acquisition to the Warner star roster is Sylvia Sidney, whose first assignment is **The Wagons Roll at Night.** The cast includes Humphrey Bogart and Eddie Albert.

Strawberry Blonde is the title of the new James Cagney-Olivia de Haviland story, with Jack Carson, Rita Hayworth and George Tobias.

Miriam Hopkins has a rôle after her own heart in **The Lady With Red Hair,** a screen biography of one of Broadway's most temperamental and spectacular stars—Mrs. Leslie Carter. David Belasco, America's famous impresario, who was the genius behind Mrs. Carter's stage triumphs, is impersonated by Claude Rains. Richard Ainley and Laura Hope Crews have prominent parts.

A bright comedy with Wayne Morris and Rosemary Lane is **Ladies Must Live,** adapted from the play by George M. Cohan. Miss Lane is a beautiful night club crooner who falls in love with a young farmer, Wayne Morris. The ingenue of "Four Daughters" and "Four Wives" has abandoned her gingham frocks and demure gowns for the most fashionable creations. The new Rosemary Lane also sings two songs with a touch of mellow huskiness that demonstrates how much she's changed.

A brand new kind of movie mystery is the apt description of **Money and the Woman,** which stars Jeffrey Lynn and Brenda Marshall. Written by James M. Cain, author of that popular thriller "The Postman Always Rings Twice," the story tells of a young bank executive who becomes involved in a desperate attempt to loot the bank.

Implicated in the robbery, the young man must solve the case in order to clear his own name. He is helped in solving the crime by Brenda Marshall. Other members of the cast involved in this mystery drama include such favourites as John Litel, Henry O'Neill, Roger Pryor, and Guinn "Big Boy" Williams.

High Sierra is a thriller of a different pattern. It concerns the rise and fall of a farm boy who rose to be Public Enemy No. 1, and travelled the wrong road to adventure. Ida Lupino plays opposite to Bogart, and support is provided by Barton MacLane, Donald McBride, and Arthur Kennedy.

Teddington's Mammoth Line-up

AT their Teddington studios, Warner Bros. are carrying out the mammoth programme of top-budget British pictures designed for the world market, which was promised by Max Milder after lengthy consultations with Jack L. Warner, Vice-President in Charge of Production in America. The first has been completed and will be released under the title of "Mr. Disraeli," replacing the working title of "An Empire Was Built."

Mr. Disraeli depicts the events in England from 1837 to 1878 and the consolidation of the British Empire. The central figure is Benjamin Disraeli, not as he has hitherto been known on the screen, but as a young and popular novelist; and we follow him through his amazing career to the time when he steered this country from the brink of war in 1878. We see the transformation of a brilliant, self-conscious dandy into an astute statesman whose passion for England overcame all the misunderstanding and distrust of his opponents.

In a masterpiece of characterisation, John Gielgud presents a magnificent figure as Disraeli. His wife, Mary Anne, who so loyally helps him throughout his career, is played by Diana Wynyard. Supporting them are such well-known names as Fay Compton, Irene Browne, Nicholas Hannen, Stephen Marray, Owen Nares, Leslie Perrins, and Pamela Standish. Thorold Dickinson directed.

The second Teddington film is **Atlantic Ferry,** and production is already in full swing under the direction of Walter Forde. "Atlantic Ferry" is a thrilling story of 100 years ago of the first steamship to institute regular sailings between England and America and the people who brought it into being.

The all-star cast appearing in this picture includes Michael Redgrave, Valerie Hobson, Margaretta Scott, Griffith Jones, Hartley Power, Edmund Willard, David Keir, Charles Victor, Frederick Leister, and Henry Oscar.

The Lane sisters and Gale Page who star in FOUR MOTHERS, which carries on the story of the further domestic adventures started in "Four Daughters" and recently continued in "Four Wives" (Warner Bros.)

FIVE M-G-M SPECIALS

Prominent among the subjects shortly to be Trade shown by M-G-M are the following : (1) DR. KILDARE'S CRISIS, with Lew Ayres, Lionel Barrymore, Robert Young and Laraine Day ; (2) Clark Gable and Claudette Colbert in BOOM TOWN ; (3) Robert Taylor and Norma Shearer in ESCAPE ; (4) LITTLE NELLIE KELLY, with Judy Garland, George Murphy and Charles Winninger ; (5) Melvyn Douglas and Myrna Loy in THIRD FINGER LEFT HAND

INVESTED with TIP-TOP BOX OFFICE APPEAL
Supercharged with THRILLS ACTION SUSPENSE
Quality ENTERTAINMENT of the FIRST WATER

PATHE

ANNOUNCE THEIR SUPERLATIVE PROGRAMME OF 54 ATTRACTIONS

26 Monogram Attractions

THE APE	A Boris Karloff thriller. Story by the famous playwright Adam Hull Shirk.
UNDER NORTHERN LIGHTS	Spectacular musical romance.
FRECKLES COMES HOME	Gene Stratton Porter's most successful novel.
HOOSIER SCHOOLDAYS (tentative title)	A rousing adventure story of the American backwoods.
THE GIPSY CAVALIER	Romantic fantasy in gorgeous colour.
THE SIGN OF THE WOLF	A Jack London outdoor special.
QUEEN OF THE YUKON	Action packed story, by Jack London, of the gold rush days, with Charles Bickford, Irene Rich.
BLACK STALLION	Sincere down-to-earth story of a thoroughbred horse. In natural colour.
COLLEGE SWEETHEART	A scintillating story of youth, to be produced in colour.
HER FATHER'S DAUGHTER	Poignant heart punch story by Gene Stratton Porter.
WHEN YOUTH CONSPIRES	A comedy drama starring Marcia Mae Jones and Jackie Moran.
SWEET SIXTEEN	Comedy drama starring Marcia Mae Jones and Jackie Moran.
DAY DREAMS	Domestic drama starring Marcia Mae Jones and Jackie Moran.
PHANTON OF CHINATOWN	Detective murder mystery by Hugh Wiley.
WHILE FRISCOE SLEEPS	Mystery thriller by Hugh Wiley.
MILLION DOLLAR MYSTERY	Splendid detective mystery story of a hidden fortune, by Hugh Wiley.
ALIAS JIMMY HOGAN	Mystery thriller by Hugh Wiley.
BOYS OF THE CITY	Starring the East Side Kids.
THAT GANG OF MINE	The East Side Kids in an amusing race story.
ORPHANS OF THE NORTH	Alaskan adventure story.
DRUMS OF THE DESERT	Colourful story of the Foreign Legion.
REDHEAD	Exciting heart throb drama of a modern Miss and her misadventures.
I COVER THE TOWN	Action drama, starring Frankie Darro.
YOU'RE OUT OF LUCK	Thrill a second action drama, starring Frankie Darro.
UP IN THE AIR	Suspenseful story of a great broadcast mystery, with Frankie Darro.
MY HOME TOWN	Darro in another tornado of action and thrills.

Pathe Gazette
PUBLIC NEWSREEL No. 1

20
P·R·C
HIT
SUBJECTS
ACE
DIRECTORS
STARS
STORIES
A
GRAND
DIVERSIFIED
PROGRAMME
of
MONEYMAKERS
8
BRITISH
SUPERS
The Story's the thing!

20 P.R.C. Attractions

CROSS ROADS OF LIFE	Story of a life-long feud between father and son.
END OF THE ROAD	Story of a genius doctor.
CRY OF YOUTH	Timely story of the effect of war on to-day's youth.
HOME SWEET HOME	Sentimental story with heart punch.
HOLD THAT WOMAN	Comedy drama featuring James Dunn and Frances Gifford.
I TAKE THIS OATH	Vitally interesting story of the American police force.
MARKED MEN	Fugitives from justice—their escape across the desert.
GLAMOUR GIRLS NEVER SAY NO	Sophisticated comedy drama of glamour girls.
STREETS OF DARKNESS	Timely story of a black-out murder.
TERROR HOUSE	A nerve-tingling story of a mystery house and its occupants.
EMERGENCY LANDING	A gripping story of an airman's daring exploits.
SECRET EVIDENCE	A spy melodrama, but one with a new twist.
THE WARNING	Unusual theme of a modern prophet.
WOLF DOG	Typical action-filled Jack London story of the Canadian backwoods.
MEN WITHOUT FEAR	A gripping story of rival explorers and a mysterious murder.
DEVIL BAT	Another sensational spine-chilling mystery, with Bela Lugosi and grand cast.
HEAVEN ON A DIME	Hilarious comedy extravaganza of a crazy beauty competition.
DUKE OF THE NAVY	Grand story of the Navy.
HOT CARGO	Railway thriller-de-luxe.
YOU BETCHA MY LIFE	Amusing comedy drama with Henry Armetta.

Grand British Line-up

THIS MAN IS DANGEROUS	A super British detective thriller.
THE STREETS OF LONDON	Epic of a London slum doctor and his activities
MURDER IN THE HAUNTED HOUSE	British comedy thriller of "The Cat and the Canary" type.
SECOND TO NONE	A production of the British mine-sweepers.
LOOK FOR THE SILVER LINING	A musical production with leading stars of the stage and screen.
NONE BUT THE BRAVE	An unforgettable story of courage and devotion.
EAST OF PICCADILLY	Spine-tingling thriller starring Sebastian Shaw and Judy Campbell.
THE FARMER'S WIFE	Eden Phillpotts' great book and stage success with an outstanding cast headed by Wilfrid Lawson.
SPRING MEETING	A delightful Irish comedy with Nova Pilbeam, Henry Edwards and Basil Sydney.

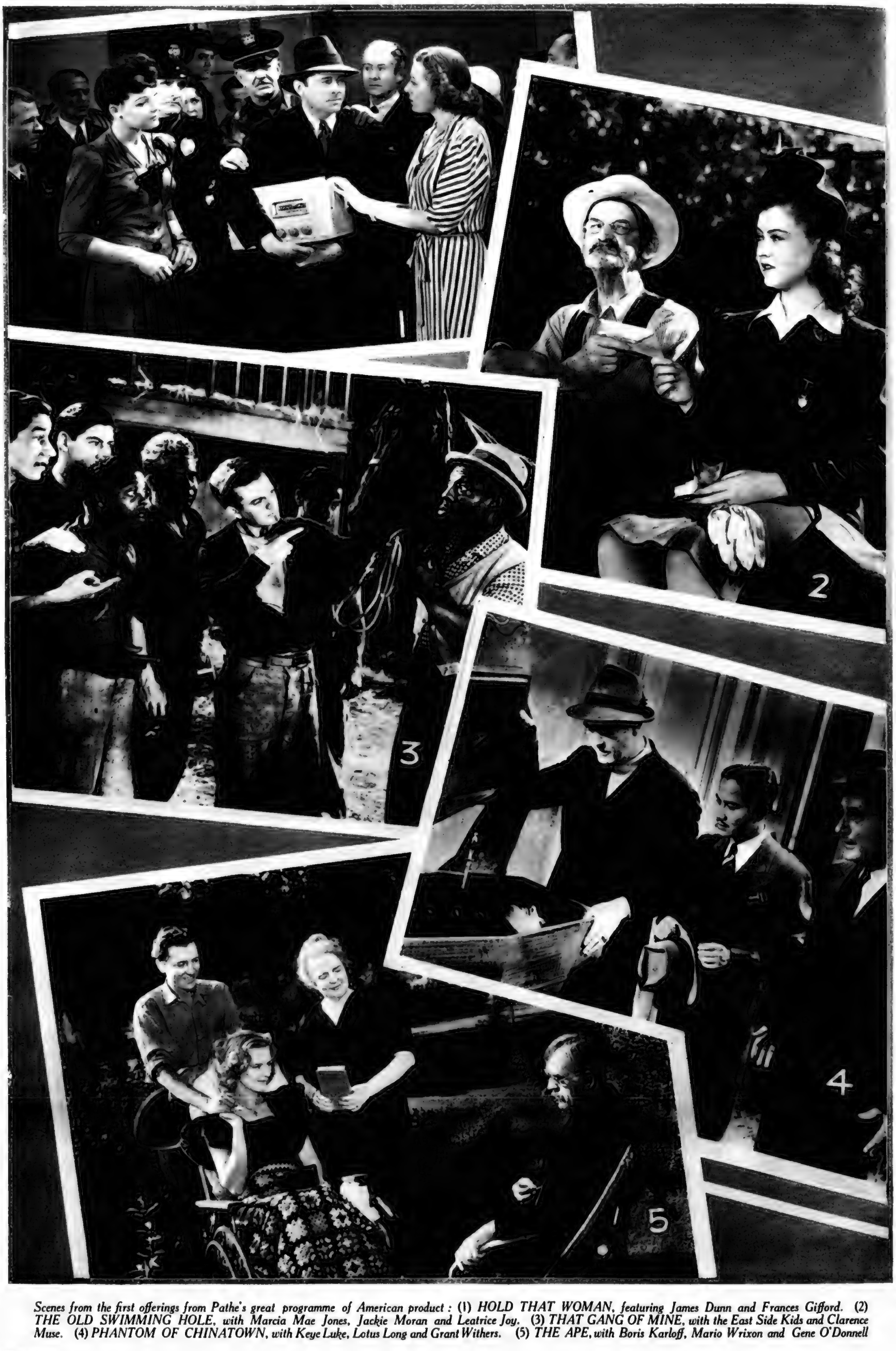
For PLEASURE
and PROFIT
its PATHE

PATHE · PICTURES
LIMITED
The Seal of Quality

PATHE'S BRITISH DOUBLE

British films constitute an unusually strong proportion of Pathe offerings in 1941, which include the super productions acquired from A.B.P.C. Here are scenes from two of these important offerings: (1 and 2) SPRING MEETING, a comedy starring Nova Pilbeam, Basil Sydney and Henry Edwards, with Sarah Churchill and Enid Stamp Taylor. (3, 4 and 5) EAST OF PICCADILLY, a thriller, starring Sebastian Shaw and Judy Campbell. Walter Mycroft produced

THRILLS AND ACTION FROM PATHE



Scenes from the first offerings from Pathe's great programme of American product : (1) HOLD THAT WOMAN, featuring James Dunn and Frances Gifford. (2) THE OLD SWIMMING HOLE, with Marcia Mae Jones, Jackie Moran and Leatrice Joy. (3) THAT GANG OF MINE, with the East Side Kids and Clarence Muse. (4) PHANTOM OF CHINATOWN, with Keye Luke, Lotus Long and Grant Withers. (5) THE APE, with Boris Karloff, Mario Wrixon and Gene O'Donnell

BOX-OFFICE TREBLE FROM G.F.D.

Hailed as one of the most delightful pictures of the year A LITTLE BIT OF HEAVEN features Gloria Jean, Universal's popular child star. G.F.D. is releasing this joyous comedy on January 13

THESE HAVE POPULAR APPEAL

TRANSPORT
1
2
4

Two important General Films releases are (1 and 2) DIAMOND FRONTIER, an adventure thriller, with Victor McLaglen and John Loder, (3 and 4) ARGENTINE NIGHTS, a merry and melodious subject, starring the Ritz Brothers. They will be released on April 21 and February 10 respectively

A personal message to ALL EXHIBITORS of GREAT BRITAIN

from

UNIVERSAL STUDIOS, U.S.A.

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CARR

WESTERN UNION CABLEGRAM

HARRIS,
CINEMA, WARDOUR STREET, LONDON.

PLEASE CONVEY TO OUR EXHIBITOR FRIENDS OF GREAT BRITAIN OUR CONGRATULATIONS, ADMIRATION AND RESPECT FOR GREAT JOB WHICH THEY ARE DOING FOR THE INDUSTRY AND FOR THE GREAT SERVICE THEY ARE RENDERING TO THE PUBLIC OF GREAT BRITAIN IN KEEPING THEIR CINEMAS OPEN AND WORKING UNDER MOST TRYING CONDITIONS.

SEIDLEMAN-UNIVERSAL.

★ ★ **UNIVERSAL**

proudly share your
program undertaken
shall try to emulate
Box-office attractio

. and here's
our 1941
RRY-ON line up

THE INVISIBLE WOMAN

John Barrymore Virginia Bruce
John Howard Charles Ruggles
Oscar Homolka

FLAME OF NEW ORLEANS

A Rene Clair production
with Marlene Dietrich
Mischa Auer Andy Devine
May Robson Broderick Crawford

A FRANK LLOYD PRODUCTION

Loretta Young Edward Arnold
Robert Preston Frank Craven

NICE GIRL

with
Deanna Durbin
Robert Benchley Franchot Tone

A GREGORY LA CAVA PRODUCTION

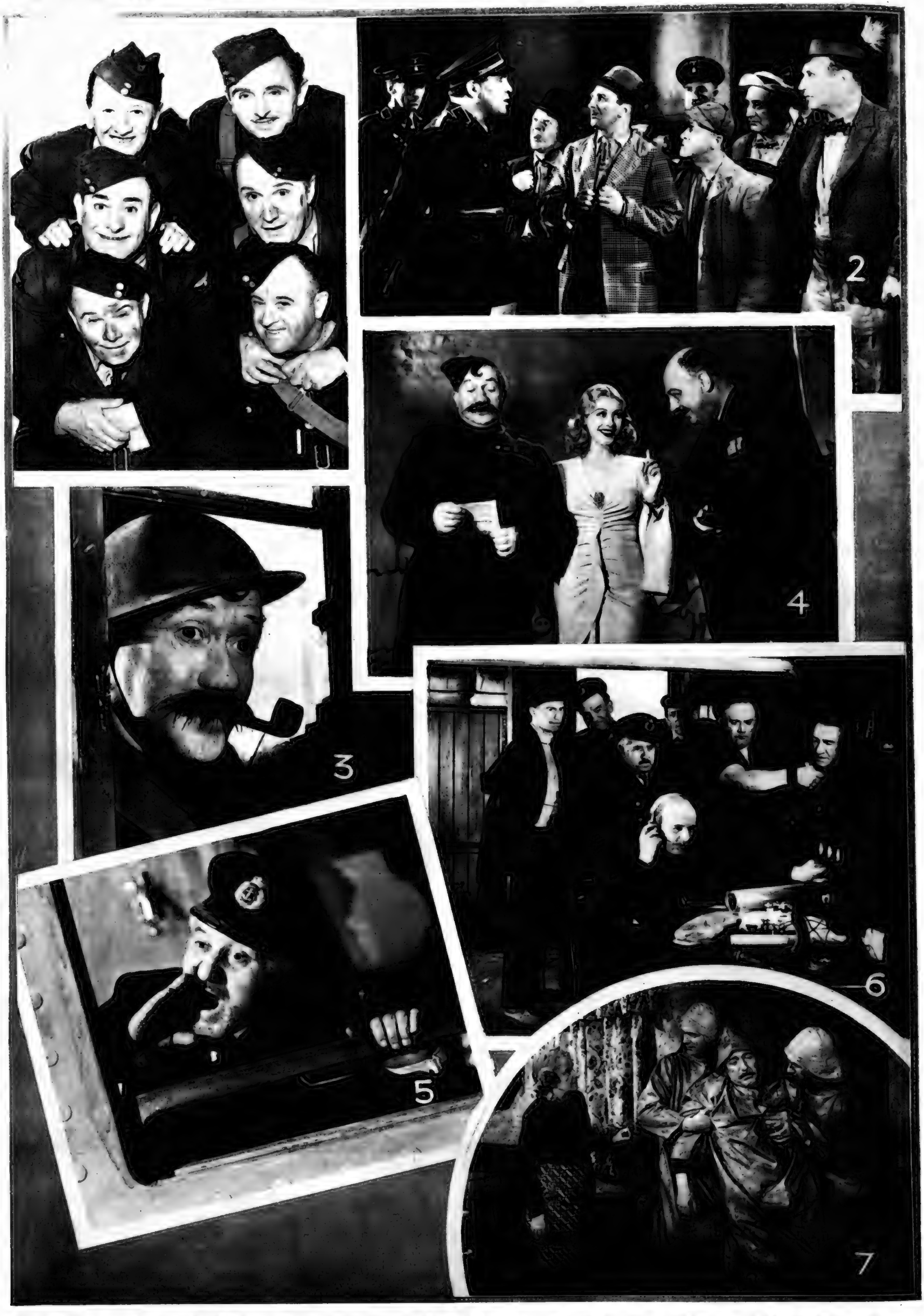
with
Irene Dunn

BACK STREET

with
Charles Boyer
Margaret Sullavan

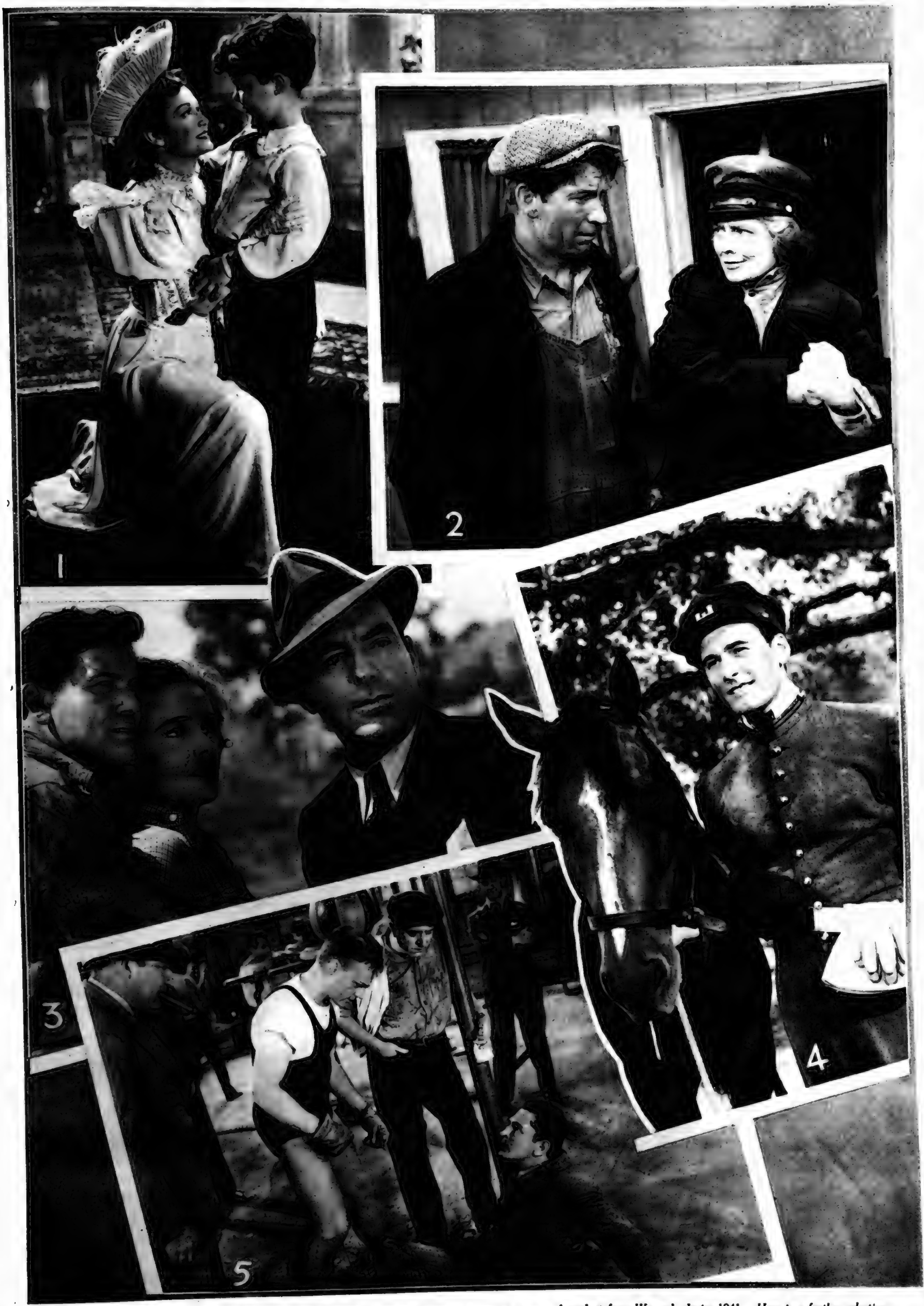
your confidence—and will on their part deliver during 1941 the most ambitious
ken in the history of this company without limitation of quality or quantity. We
ate the courage of your exhibitors by sending you a greater number of surefire
ctions.—May 1941 be Victory Year!

SOME GREAT BRITISH SUBJECTS

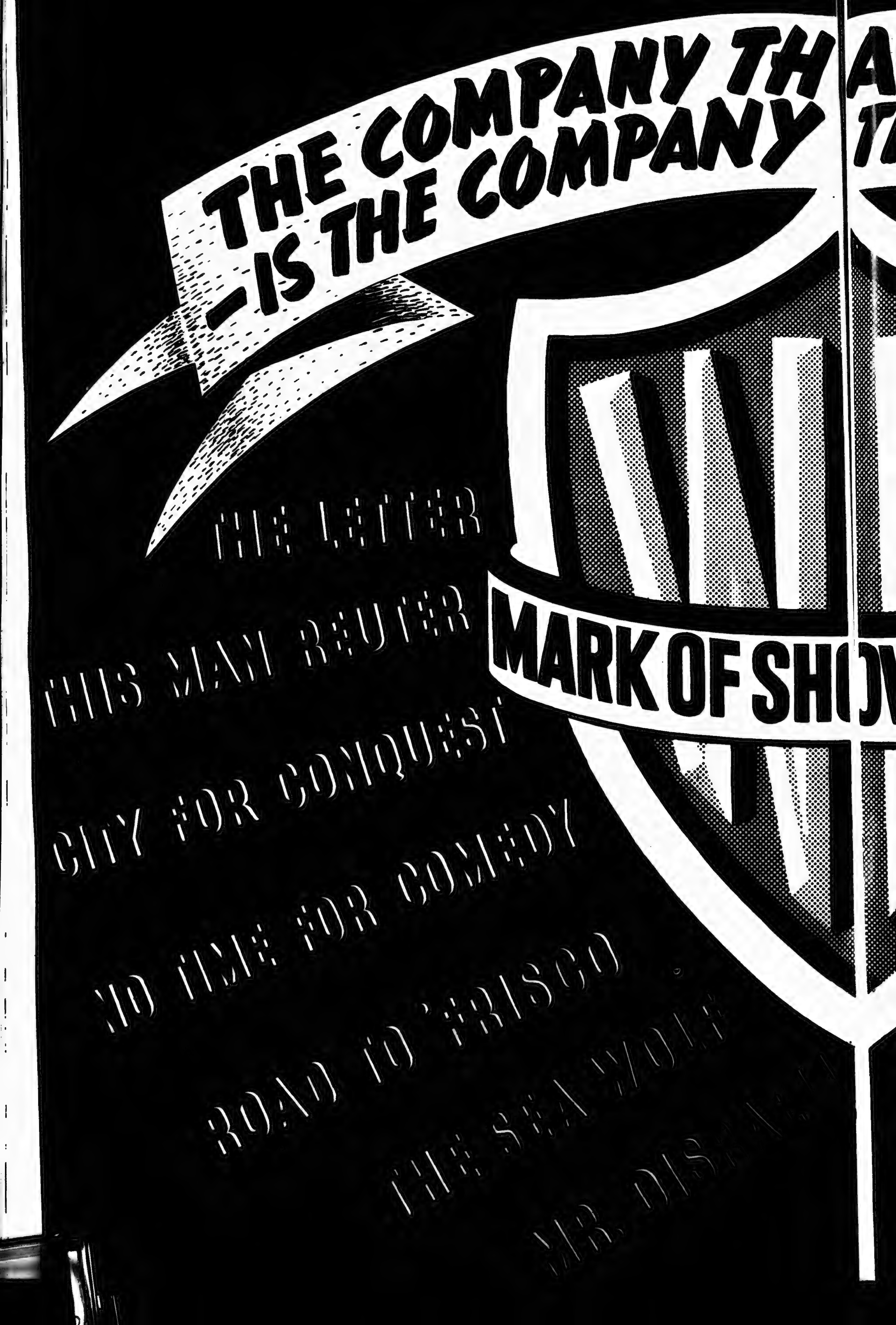


Few executives have done more for British production than C. M. Woolf, and it is only to be expected that the New Year schedule of General Film Distributors would include many notable subjects from British studios. They include : (1 and 2) the Crazy Gang in Gainsborough's GASBAGS ; (3 and 4) Moreland Graham in Legeran's OLD BILL AND SON ; (5 and 6) Will Fyffe and Leslie Banks in Gainsborough's NEUTRAL PORT ; (7) Wilfrid Lawson in THE MAN AT THE GATE

MORE WINNERS FROM WARNER'S



The lengthy list of productions scheduled and, more important, completed, assures a constant stream of product from Warner's during 1941. *Here is a further selection : (1) Miriam Hopkins in LADY WITH RED HAIR. (2) Marjorie Rambeau in TUGBOAT ANNIE SAILS AGAIN. (3) John Garfield, Frances Farmer and Pat O'Brien in FLOWING GOLD. (4) Errol Flynn in SANTA FE TRAIL. (5) James Cagney and Frank McHugh in CITY FOR CONQUEST*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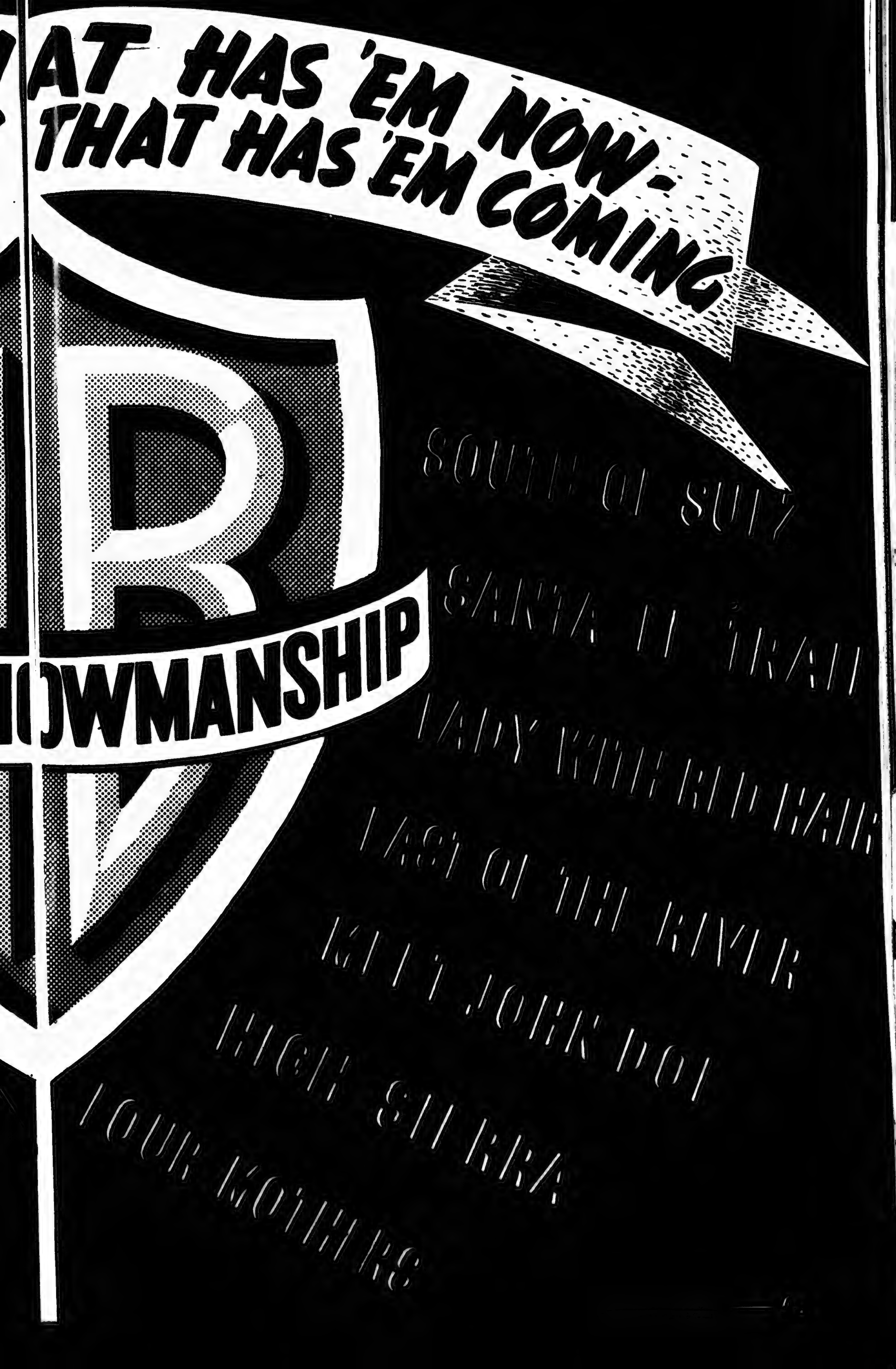
THE LETTER
THIS MAN REUTER
CITY FOR CONQUEST
NO TIME FOR COMEDY
ROAD TO FRISCO
THE SEA WOLF
MR. DIS


AT HAS 'EM NOW-
THAT HAS 'EM COMING
OWMANSHIP
SOUTH OF SUEZ
SANTA FE TRAIL
LADY WITH RED HAIR
EAST OF THE RIVER
MEET JOHN DOE
HIGH SIERRA
FOUR MOTHERS

WARNER'S OFFER THE GOODS

Scenes from a selection of the many important subjects forming the backbone of Warner's 1941 line-up. (1) Edna Best and Edward G. Robinson in THIS MAN REUTER. (2) Diana Wynyard and John Gielgud in the British production AN EMPIRE WAS BUILT. (3) Genevieve Tobin and James Stuart in NO TIME FOR COMEDY. (4) Jeffrey Lynn and Brenda Marshall in MONEY AND THE WOMAN. (5) Ida Lupino and Humphrey Bogart in HIGH SIERRA

WANTED: A CABINET

OUR INDUSTRY MUST BE KEPT IN TOP GEAR

Donald Taylor Urges Self Help and Co-operation ; or—

DONALD TAYLOR,

The Managing Director of Strand Films, one of the younger prominent members of our Trade, has a vision, allied to a practical outlook, which entitles his views to attention not only in his own specialised documentary field, but throughout the great film world outside.

IF ever an Industry were geared to be of service to the country at a time of need, it is the film Industry. There has been no lack of Trade spokesmen to emphasise this view.

If ever there was an industry which has lost its way in war time, it is the film Industry. The daily Trade news reports tell us so.

What a welter of conflicting opinions, what a sparring of vested self-interest, what a complete lack of public spirit or visionary thinking.

WE have the weapons, the guns, the ammunition, but not a single staff officer to guide us. We have a great service to perform—producers and exhibitors alike. It has become a truism to say that our kinemas are the greatest potential moulders of public opinion the world has ever known—not excepting the Press and the radio.

The Press is doubted, or at the mercy of the reader's attraction or mental ability.

The radio has only one sense to play with, and a general status only slightly above contempt with the public. Films have not lost anything yet, because they have purveyed a reasonably high quality of entertainment down the years in conditions of increasing comfort. (Though from an informational standpoint, the newsreels have done their best to unsettle people's belief in films by a superficial, prejudiced and out-moded method of expression; more particularly since they have been faced with the moral and intellectual crisis of war too great for their limited imagination.)

Our Task

We are now faced with the situation where our British voluntary production is fast approaching a standstill, and some of our American friends are doing their best to avoid their legal quota obligations by continually emphasising the difficulties of feature production in this country.

Furthermore, we are faced with the possible rationing of film stock and shortage in the materials for studio and technical work.

We are faced in the exhibitors' field with a score of problems calling for urgent solutions and national planning —Sunday opening, blitzkrieg conditions, voluntary insurance, film hire, the supply of British quota films, supply of American films, the burden of entertainment tax, etc.

The Fear of Domination

Now all these factors, which vitally affect our livelihood, more importantly affect the national effort, for our native Industry is on the decline. The Gadarene swine have nothing on us.

It is to be feared that without some national planning and national organisation to solve all these problems, our Industry will rapidly come under American domination. It is possible that our Government departments are aware of this contingency, and we may yet see State control instituted in order to prevent our most vital form of expression being dominated commercially by interests that do not necessarily have at heart our national aspirations and ideals.

They certainly can have no interest in the furtherance of our commercial interests.

Do not prate at this point about the ideals of Anglo-American co-operation. That is a trump card played by the Americans at the Board of Trade and at those select diplomatic dinner parties. What we have to fight is not the Americans, but a vested interest seeking monopoly control of our little Industry.

Finding the Antidote

Why does this situation obtain? How do all these problems arise? Because if we can find the reasons we may be able to find the remedy—a remedy we must find quickly.

The first thing to remember is that our Industry has been one of the richest gold mines for commercial exploitation we have known in this generation. It has been possible to make money—big money—in producing, renting and exhibiting. This money has, on the whole, come too easily.

The Industry is furthermore highly speculative. These two factors have combined to attract men to the Industry whose sole interest has been the acquisition of quick personal money. This is true of most new industries, and certainly of the more speculative kinds, such as mining, the railway of the forties in the last century, and the radio of the twenties of this.

Stability

It is a stage that most industries grow out of; as the scale of industry grows, so the mature mind comes in; as it grows it breeds a section of its own people interested in establishing a sound industrial organisation.

There were signs certainly on the exhibitors' side of maturity and solidity. Production was still a catch-as-catch-can wild gold rush. But the war has hit us before we could overcome our growing pains.

In all branches of the Trade we are still wild individualists, from the exhibitor who "knows what the public wants and how to run a kinema without a lot of interfering busybodies" to the manipulator of finance for production. On every problem there is a wide diversity of opinion. Wherever trouble arises a race of competing prophets springs from our loins. We are divided in our own house and we are lost.

There is only one solution of our problems—co-operation. It has come to all major industries as they have grown and the tendency has increased under the sharpness of war.

Getting Together

We should be getting on the band-waggon of co-operation and not fighting among ourselves.

To co-operate is to rule; not to co-operate is to be ruled.

We must stop behaving like small-time schoolboy gangsters and remember our first lessons as children—that is, to be members of a community. In a good community it should be the best for the greatest majority, the dissenters to co-operate voluntarily.

Where is the Action Council ?

In the case of the feature producers, why is the Action Council no longer functioning? They had achieved much in ridding themselves of the vested interests of production. Yet since the first enthusiasm of the formation days they have apparently been inactive. It is for them to be the spearhead of the attack on the Americans and exhibitors attempt to step out of their quota obligations.

Can they not reawaken themselves? One of their weaknesses has been sinful pride. There has been in the history of all producers' organisations a series of resignations from personal motives. Cannot the individual realise that the common good of all is the goal and not the personal ambition of one?

Why should they have been so jealous or so discourteous to short film interests as to allow them collectively only a single representative and single vote at their deliberations? Was it that they did not trust the shorts producers? Or did they despise them?

Still, the producers are the people to protect and defend the Quota Act. What are they going to do about it—both long and shorts producers? Are they content to allow the Americans to infer publicly that it is difficult to carry on production in war time and they are thus unable to fulfil their obligations under the Act?

Nobody has rebutted that, and it is reported in American Trade papers that the Board of Trade has been receptive to this viewpoint and is now considering ways and means of relaxing the "grievous burden" on the American renters.

The Question of Players

Recently an argument was advanced that there are no stars of sufficient calibre in this country to justify the Americans making films here. They say it is difficult to get American stars to come over.

Believe me, there are enough internationally known stars in this country to make sufficient treble-quota pictures for the Americans, if they really wish to make the pictures.

The Shorts Market

The shorts producers must make one more approach to the features producers for a common platform. They have been inactive of late in Trade politics. They have been rushed with a deluge of propaganda work and forgotten their function in shaping their future and the Trade future.

They must rationalise their position in relation to the exhibitors, for at the moment the shorts market is dead. They must protect their post-war position.

Self-help for the Showman

Exhibitors' problems are legion. Not a few are capable of solution through mutual confidence and visionary thinking. For example, it may be a satisfactory short-term view to co-operate with the Americans, to ensure their support; but in the long view their best interest lies with the creation of a steady flow of production in this country.

Mutual Help

Again there must be many hundreds of theatres in grave financial difficulties. On the other hand, there must be hundreds where business is better than ever. Could it not have been forgotten that many now in difficulties were once competitors and for all to have imposed a voluntary levy to support these theatres through their bad times?

Voluntary insurance has been suggested time and again, only to be met with many puny objections and opposed by the ugliness of self-interest. To a certain extent the situation has been saved by the Government's insurance scheme, but still there was and still is a possibility of co-operative thinking and working.

Furthermore, if we do not help one another, the closing of kinemas in unprofitable areas is inevitable, and every closed kinema means loss of patrons and loss of prestige to the Industry.

Sub-standard Shows

Again, on matters of 16-mm. distribution, the manœuvres of the exhibitors' viewpoint have antagonised those members of the Government and Government officials, from whom we may have to seek help, either now or in the future.

I wonder if there is any exhibitor who can lay his hand on his heart and say that any 16-mm. show has hurt his business?

How much more statesmanlike and far-seeing it would be for the kinemas to realise that 16-mm. shows are creating new audiences for them and building the kinema up as a creative factor in our national life.

After all, standing in the way of 16-mm. will not stop it. You cannot stop progress—16-mm. is going forward. Take the long view and take credit for imagination, and vision. In passing, it does not help our cause forward to make rude speeches at Government spokesmen, as was done at a recent luncheon.

Unified Control

What we need is a self-regulated committee of control, who can cope with all our manifold problems in a statesmanlike fashion. A parallel can be found in the Government controls set up to manage vital industries at the beginning of the war.

What we need is an *ad-hoc* grouping of authoritative Trade figures, not made up of secretaries of organisations usurping and extending their decisions to execute control, not financial manipulators or managing directors of finance holding corporations, but people who make films, people who rent films, and people who show films.

We do not want representations by wire-pullers, but representations by people who know the job.

We want a committee, a war cabinet, for the film Industry. It will have sufficient authority and command sufficient respect for the Government to accept its views and act on its recommendations in all matters.

It must be small in numbers; the Cinematograph Film Council is an example of a film Trade body far too amorphous and unwieldy. It should not attempt to represent all interests. That advisory body, the Ministry of Information, shows the ineffectiveness of a body that represents every interest and so is unable to take decisions and act.

The Cabinet should be six in number, each acting in turn as chairman, and it is essential that they should all be progressive figures.

There should be one representative of feature producers; say, Michael Balcon, Havelock Allen, George Black, Jun.; one renter (British); one exhibitor (a showman, not a secretary or group controller)—an Oscar Deutsch, Ken Nyman or Jack Prendergast; a representative of labour, say, Anthony Asquith, Desmond Dickenson, Ralph Bond; a representative of propaganda and documentary producers, say, Bruce Woolfe or Basil Wright; and a representative of laboratories and technical organisations, say, R. Terraneau or A. E. Newton.

For specialist problems, each member could call a small sub-committee of its own choice from its own section of the Industry. The Cabinet would make policy and take decisions on the expert information submitted by these sub-committees. These sub-committees, in effect, will approximate to the departmental officers of a Cabinet minister.

An Agenda

The first job of this Cabinet or committee should be to decide the war aims for the film Industry. I suggest these might be as follows:—

1. **The re-establishment of British production.**
2. **Ensure the supply of film stock and supply of technical apparatus.**
3. **Assess and grant a greater screen time to the projection of Britain.**
4. **Ensure for the supply of American films—**
    (a) Transport; (b) regular release of big pictures.
5. **Rationalise the film hire situation.**
6. **Devise an internal mutual insurance scheme for the relief of distressed kinemas.**
7. **Devise a public relations policy to increase the business prestige of the Industry.**
8. **Secure recognition from the Government, that this committee represents the Industry in all matters.**
9. **Open discussions with the Americans for the co-operation in achieving the above points.**

It will be a full-time job for the cabinet or committee, but in the national interest it must be. The chosen members will have to sacrifice their personal interests for the greater good. If it is established, we may yet save our native Industry—hurry, though, hurry, time is short. If something is not done quickly, we shall soon be back in our 1918 position, or some Jack in office will get tired of our squabbles and muddles and propose Government control. Let us be masters in our own house. It is our self-respect against overseas domination or State control.

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RENAISSANCE

1940 Definitel
it as Prime
with

By the KINE.

IN the last few months there has been a shorts renaissance. The stern exigencies of war have created the opportunity and the specialists in short subjects have seized it. Shorts were the foundation of the film Industry—remember the early open market days?—and history is in the process of repeating itself. To-day, the featurette is the aperitif or port—call it what you will—of established screen fare, as well as a valuable instrument of propaganda. No programme is complete or can be complete without at least one short and the newsreel.

"Britain Can Take It" and "Christmas Under Fire" are shining examples of the up-to-the-minute interest-cum-propaganda short. Incidentally, they owe much to Quentin Reynolds' brilliant commentary. Nevertheless, their success has given a tremendous fillip to the shorts Industry. Apart from these epics and the many outstanding commercial featurettes, 1940 has definitely been a shorts year. More important still, British shorts have more than played their part. For every one of M-G-M's "Passing Parades" and "Fitzpatrick Traveltalks," Columbia's "Screen Snapshots" and "Washington Parades," RKO-Radio's "March of Time," Paramount's "Sportlights" and "Pictorials," Twentieth Century-Fox's "Magic Carpet," and Universal's "Going Places," there is a British short of equal merit. The M. of I., with its propaganda subjects; Strand, which blazed the trail in many

---

Films and the Nation

AN ANALYSIS AND A PLEA

By Andrew Buchanan

HAS the film Industry in this country a mission as well as a commercial purpose? This is a question raised in a printed memorandum, entitled "The Film and the Nation," written by Andrew Buchanan, originator and producer of the Cinemagazine series, to explain the reason for the establishment of Films of Great Britain, Ltd., and its subsidiary, Andrew Buchanan, Ltd., of which he is chairman and managing director.

He has been successful in securing some important names upon his Advisory Council—bishops, medical men of national reputation, and persons of eminence in other fields of endeavour—and these are, presumably, to assist him in his project of publicising Britain through the medium of the British feature and short film.

Pleasing the Public

To Mr. Buchanan's contention that the film Industry in this country has a mission to portray national characteristics and ideals on the screen to influence the world, there may be the demur that it is the business of the film producer to supply the public with what it will buy most readily, and not to embark upon a mission, however praiseworthy. Money has been invested to produce a return, and that is the reason it has been so invested, it may be reasonably claimed.

The manufacturer of meat extract produces a more or less nourishing and tasty commodity, but he does it as a means of securing a profit on money invested, and not because of a prime desire to strengthen the British citizen. Similarly, the manufacturer of beauty compounds and cosmetics has profit and not pulchritude as his aim in entering and remaining in business.

But Mr. Buchanan declares that the British film Industry, perhaps alone among industries, has the duty to publicise the country in which it is operating—has, in other words, a mission beyond that of successful commercial enterprise.

Imitating U.S. a Mistake

The author of the memorandum looks upon the manufacturers of high-cost films made upon the American model to find a place in the American market as a great mistake. He expresses his conviction that films can be made interpreting British ideals and advertising (if that be the right word) British backgrounds for a far less amount of money, which will be accepted all over the British Commonwealth and in foreign lands also, and yield profit as well as gain prestige.

America, too, he asseverates, would accept pictures such as these. "It is significant that, irrespective of quota requirements, a film can be made in Britain for, say, seven or ten thousand pounds, or less, and by reason of its originality and authentic British background it may possess an infinitely greater chance of penetrating into America than a film costing ninety thousand pounds, produced in a costly British studio, without regard for the need to imbue it with National Personality."

Exactly what Mr. Buchanan means by national personality he does not explain; it is probably that intangible something which we recognise when we see it, but which is hard to cramp within the confines of language. But some idea of it must exist before a film can be imbued with this indefinable essence.

Mr. Buchanan holds that at the termination of the first Quota Act, "the Government should have endeavoured to restore complete confidence in so important an industry" instead of making the production of a certain number of films compulsory. Obviously, Mr. Buchanan's memorandum is not the place to outline the methods which the Government ought to have adopted to "restore complete confidence," but Mr. Buchanan's ideas on this point would certainly be interesting.

A glimpse at the Dominions elicits the desire to see "in each of our great Dominions first-class production units which shall guarantee a steady flow of films suitable for public release, not only within the Empire but throughout the world."

The "Short" Producer's Problem

It is in the section headed "The Importance of the Short Film" that Mr. Buchanan gets at close grips with practical film production, distribution and exhibition.

He sees the obstacles in the way of securing screen time for the short British film—the double-feature programme being the main difficulty—and deplores the fact that the maker of documentaries interpreting British personality is being driven into "sponsored" film production. Such productions, if they are to find a place in the commercial kinema, must only interpret publicity in a manner which cannot be categorised as advertisement. Direct publicity for a given commodity means that the exhibition has to be non-theatrical, and in this respect the documentary is creating its own public.

How to Make Influence Felt

"Admirable though that may be, the documentary film is thus unable to counteract the American influence as the commercial screen to a maximum degree, and, unfortunately, it is in the commercial kinema that the greatest influence is exerted over the British public.

"I would repeat that Britain's finest contribution to the screen is the documentary film portraying realism in imaginative fashion, but the difficulties which have confronted the movement responsible for this class of production have made it dependent upon outside sponsoring, with the result that the flow of films has necessarily been spasmodic, whereas what is so urgently needed to-day is a regular, unceasing supply of such distinctive films which shall secure maximum theatrical distribution."

Mr. Buchanan's memorandum merits close attention for its setting out of a situation which demands thoughtful consideration. That he is passionately keen on the production of films bearing the British hallmark is evident throughout the publication.

OF THE SHORT

stablished
avourite
atrons

lm Critic

spheres of interest; G.-B. Instructional, with their educationals; Spectator, with their provocative magazine; the G.P.O. (now the Crown) Film Unit; Verity; Realist, British Films; the Cavalcanti Ealing Unit, are among the many other British concerns which have produced featurettes comparable in every respect to those of their American competitors.

Competition has, it will be observed, proved a great incentive. It has made the featurette a feature in miniature. Moreover, healthy rivalry has had favourable repercussions in every kinema, as many exhibitors and managers have testified. Competition and the urgency of propaganda have spread to the newsreel. Forced to improvise by war restrictions—little news trickles through from the Continent—editors and cameramen have not been slow in converting the newsreel into a veritable magazine. They have also made it a powerful weapon of propaganda. No wonder then that short features can no longer be dismissed as fill-ups. They are, and they will remain if they are true to themselves and the public, the backbone of every kinema programme.

"Go To It" we say to the manufacturers of British shorts and let 1941 be your finest hour.

A Record Year for Strand Films

DISTINGUISHED NAMES SIGNED

ALTHOUGH 1940 was the busiest year in the history of the Strand Film Company, it looks as if there will be even more activity in 1941, as the company is starting the New Year with thirteen films in production. A notable innovation was the completion of the first documentary film in Technicolor, "Green Girdle," which was produced for the British Council.

Other achievements among the many documentary films made last year were three Ministry of Information "five minute" productions: "Ashley Green Goes to School," "We've Got to Get Rid of the Rats," and "Neighbours Under Fire."

Britain's War Efforts

Scotland's war effort was recorded in "Scotland Speaks," a two-reeler. This was recently Press shown in Glasgow, and was showered with praise by the critics. Arrangements for distribution of "Scotland Speaks" are now in progress, and an announcement will be made shortly.

Northern Ireland's war activities are covered in "Ulster," which was directed by Ralph Keene.

Other 1940 productions included "The New Britain," a comprehensive survey of the material achievements and social progress in this country during the past two decades, which is being handled by Columbia; "Britain's Youth," a one-reeler featuring many well-known sportsmen, with a commentary written and spoken by C. B. Fry, distributed by RKO-Radio; "A1 at Lloyd's," which deals with the work of this famous institution in war-time; and "Architects of England."

Comprehensive 1941 Line-Ups

The 1941 production schedule includes "The Serving Army," which shows the work of the Salvation Army in providing mobile canteens and other aids for the victims of London's air raids; "Xmas Eve"; "War Front," a record of the work of news photographs and reporters "under fire"; "Citizens' Kitchen" and several War Office training films.

Many distinguished names have been secured by Strand Films for their productions. Among those whom Donald Taylor, the managing director of the company, has signed for the various films are the well-known authors: Graham Greene, St. John Ervine, Cecil Day Lewis and George Blake. B.B.C. commentators, well-known to every listener-in, such as Bruce Belfrage, Alan Howland, Alvar Lidell, Joseph Macleod, Robert MacDermot and Robert Eddison are responsible for the commentaries of many of the Strand productions.

These names prove that the company's success is well deserved by the quality of the films they have and will produce.

◆

VERITY FILMS

Three New Production Units

THREE new production units have been formed by Verity Films. Each of these self-contained units will work under the supervision of J. Gardner Lewis, director of production to the company.

The four directors signed by Verity to take charge of the units are: Dan Birt, who has been connected with both commercial and documentary production for some years; John Alderson, the well-known documentary director; and Bernard Brown, the director-cameraman who worked on "Knight Without Armour," "White Battle Front" and many other productions.

Sydney Box, director of Verity Films, announces that the Riverside Studios will be used for the shooting of the eleven films already on their schedule.

DOCUMENTARY SUPPLEMENT
Continued on page 91

B-S. PRODUCTIONS
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STRAND
FILMS
BRING DISTINGUISHED
NAMES TO THE MAKING
OF PROPAGANDA FILMS

AUTHORS
Graham Greene
St. John Ervine
Cecil Day Lewis
George Blake

ANNOUNCERS
Bruce Belfrage
Alan Howland
Alvar Lidell
Joseph Macleod
Robert MacDermot
Robert Eddison

MUSICIANS
Muir Mathieson
William Alwyn
Richard Addinsell

Good Luck
and
Best Wishes

EDMUND GWENN

ALEXANDER KORDA

presents

Vivien Leigh

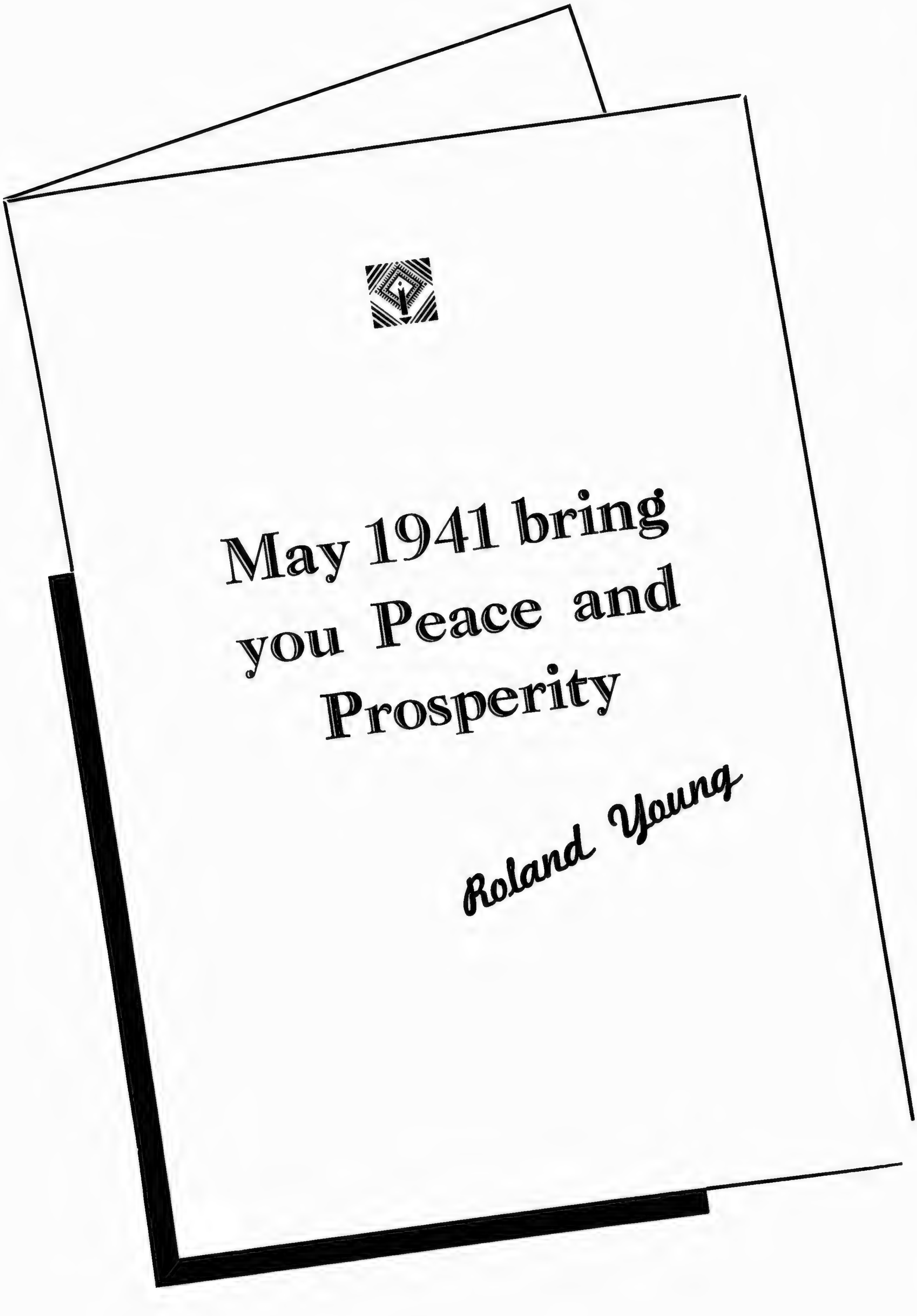
and

Laurence Olivier

in

LADY HAMILTON

●



May 1941 bring
you Peace and
Prosperity

Roland Young

Best Wishes for 1941 from

VICTOR
SAVILLE

METRO-GOLDWYN-MAYER

Greetings and Best Wishes
to All My Friends in
England . . .

"May the worst of the
New Year be better than
the best of the Old"

Charles Laughton

BEST OF LUCK

FOR

1941

to my

Colleagues

in Britain

Irving Asher

METRO-GOLDWYN-MAYER

Please convey my best wishes to the readers of the "Kinematograph Weekly."

FLORA ROBSON

Best Wishes

* * *

MARCEL VARNEL

* * *

1940 PRODUCTIONS

George Formby - - - - - - - in - - "Let George Do It"
The Crazy Gang - - - - - - - in - - "Gasbags"
Will Fyffe and Leslie Banks - - in - - "Neutral Port"
Will Hay - - - - - - - - - - in - - "The Ghost at St. Michael's"
George Formby - - - - - - - in - - "It's Turned Out Nice Again"

UNEXPECTED ANNOUNCEMENT

After one year of struggle, it seems to me unbelievable that I can announce to the Trade that my picture "MAJOR BARBARA" is completed.

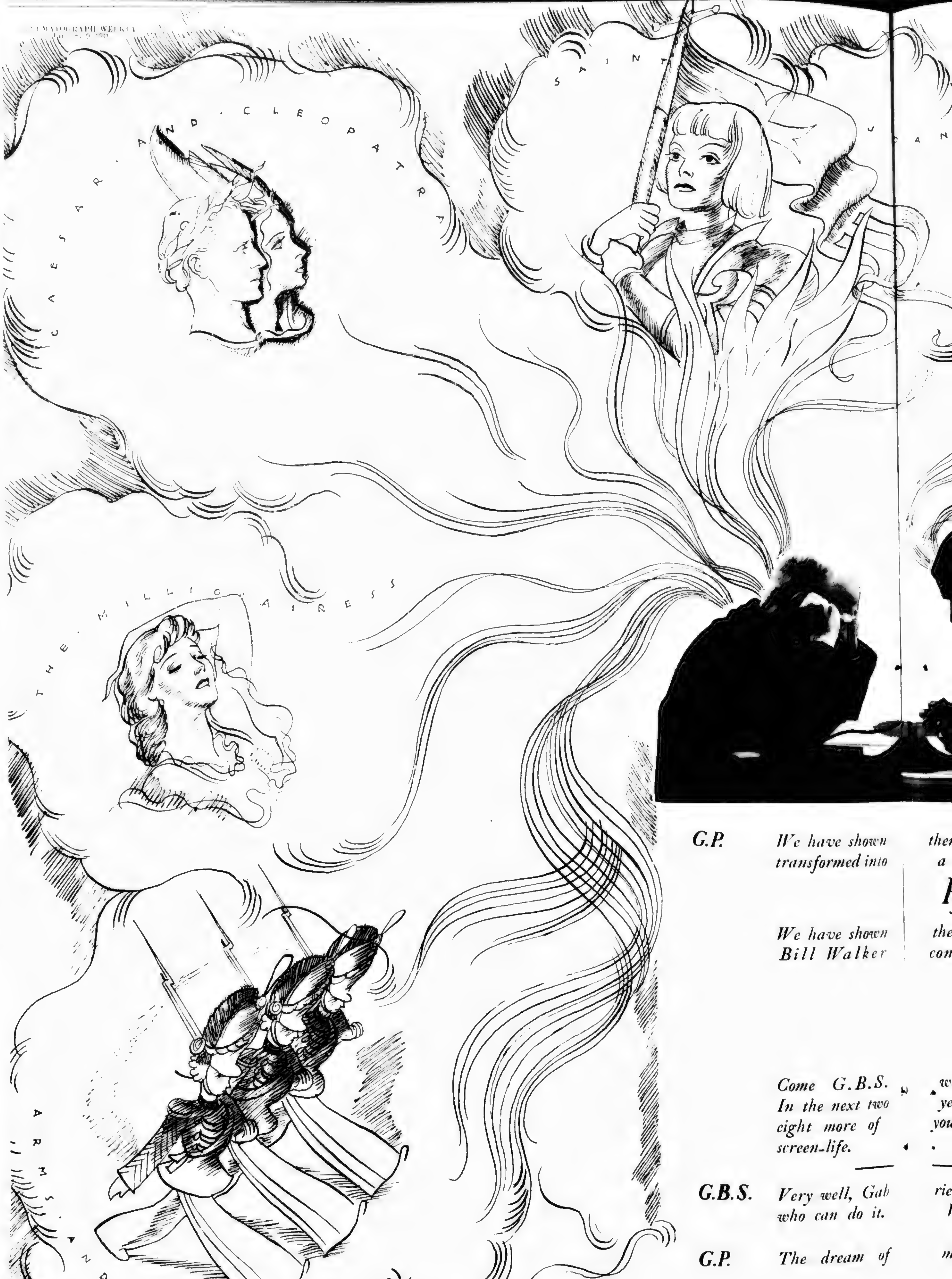
It was a great adventure, marching as it did side by side with our national struggle for freedom and the dignity of mankind. The more fiercely the Blitzkrieg hammered away at us, the stronger and clearer grew my conviction that with this picture I was fulfilling a patriotic duty, by holding up to the world of our friends and of our enemies the mirror of the British soul and its genius.

So I am proud to have done it. I was criticised and attacked by the Press, often by my own associates, sometimes even by my nearest collaborators. I must confess I sometimes doubted myself. But in my heart I never gave up my faith that I would come through with it. Certainly if I had not had—besides my great friend, GEORGE BERNARD SHAW, whose great human understanding and co-operative spirit never for one second deserted me—a few friends like Oscar Deutsch, Arthur Rank, J. W. New, and last but not least C. M. Woolf (who seven times a week during production cursed the moment he signed the distributing contract with me), and if I had not had the faithfulness of some of my collaborators, I should never have been able to finish this gigantic job.

On this occasion I wish to express my thanks to all my fellow artists and technicians. I am grateful to every electrician, carpenter and prop-man who fought with me in this battle. And I must add a special word of thanks to my friend Harold Boxall, who came to my assistance when it was most needed, and through his diplomatic cleverness kept disturbing influences away from me.

The Press, the Trade, and above all, the Man in the Street, for whom I made this picture, will judge if my work was honest and sincere. And if I receive the recognition of the simple people whom I serve, that will be the only reward I need to encourage me to continue with my programme in the future.

Gabriel Pascal


CAESAR AND CLEOPATRA
SAINT
J AN
THE MILLIONAIRESS
ARMS AND THE MAN

G.P. *We have shown* *ther*
transformed into *a*

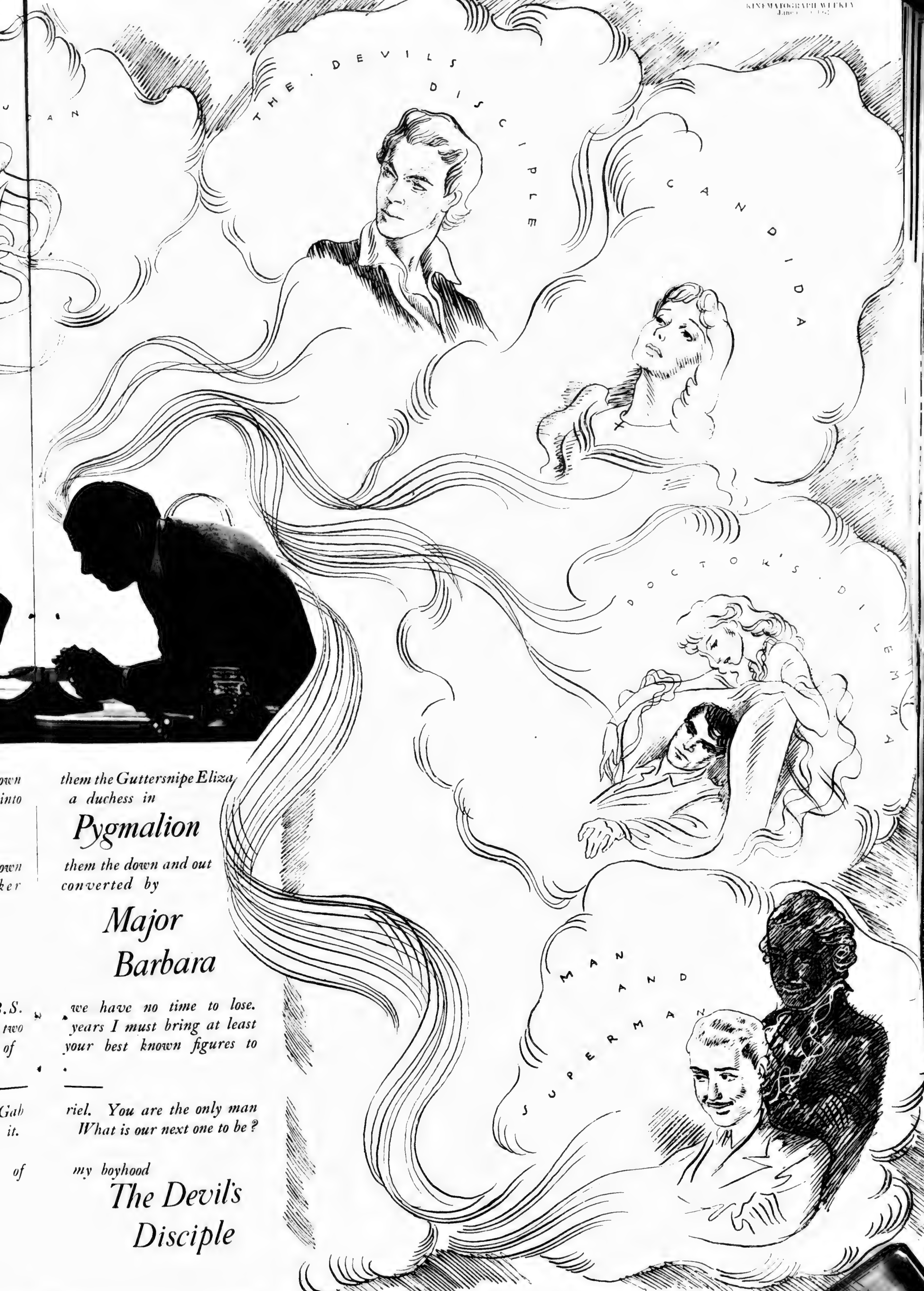
P

We have shown *the*
Bill Walker *con*

Come G.B.S. *w*
In the next two *ye*
eight more of *you*
screen-life.

G.B.S. *Very well, Gab* *rie*
who can do it. P

G.P. *The dream of* *m*


THE DEVIL'S DISCIPLE
CANDIDA
DOCTOR'S DILEMMA
MAN AND SUPERMAN

own them the Guttersnipe Eliza
into a duchess in

Pygmalion

own them the down and out
ker converted by

Major Barbara

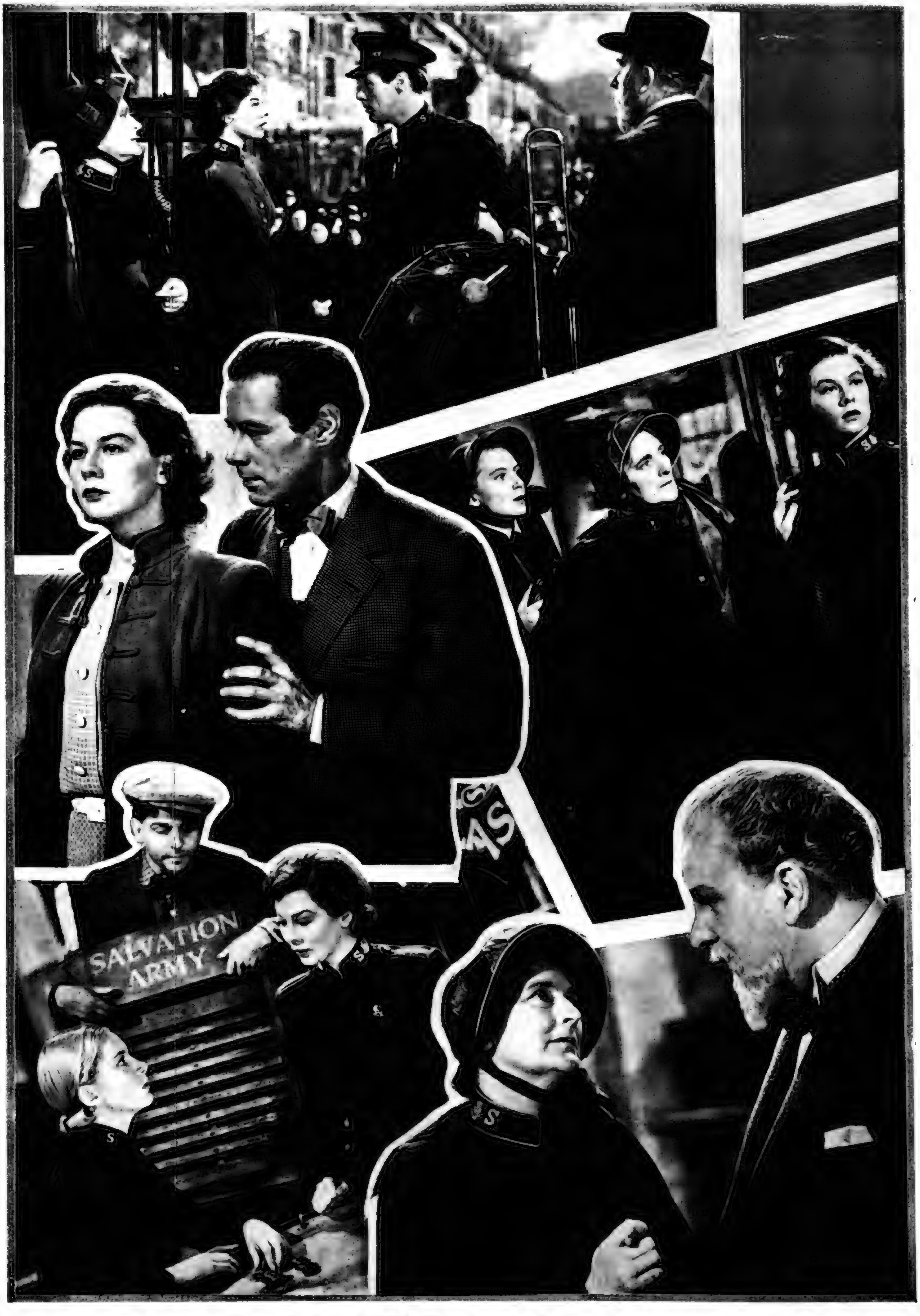
B.S. we have no time to lose.
two years I must bring at least
of your best known figures to

Gabriel. You are the only man
it. What is our next one to be?

of my boyhood

The Devil's Disciple

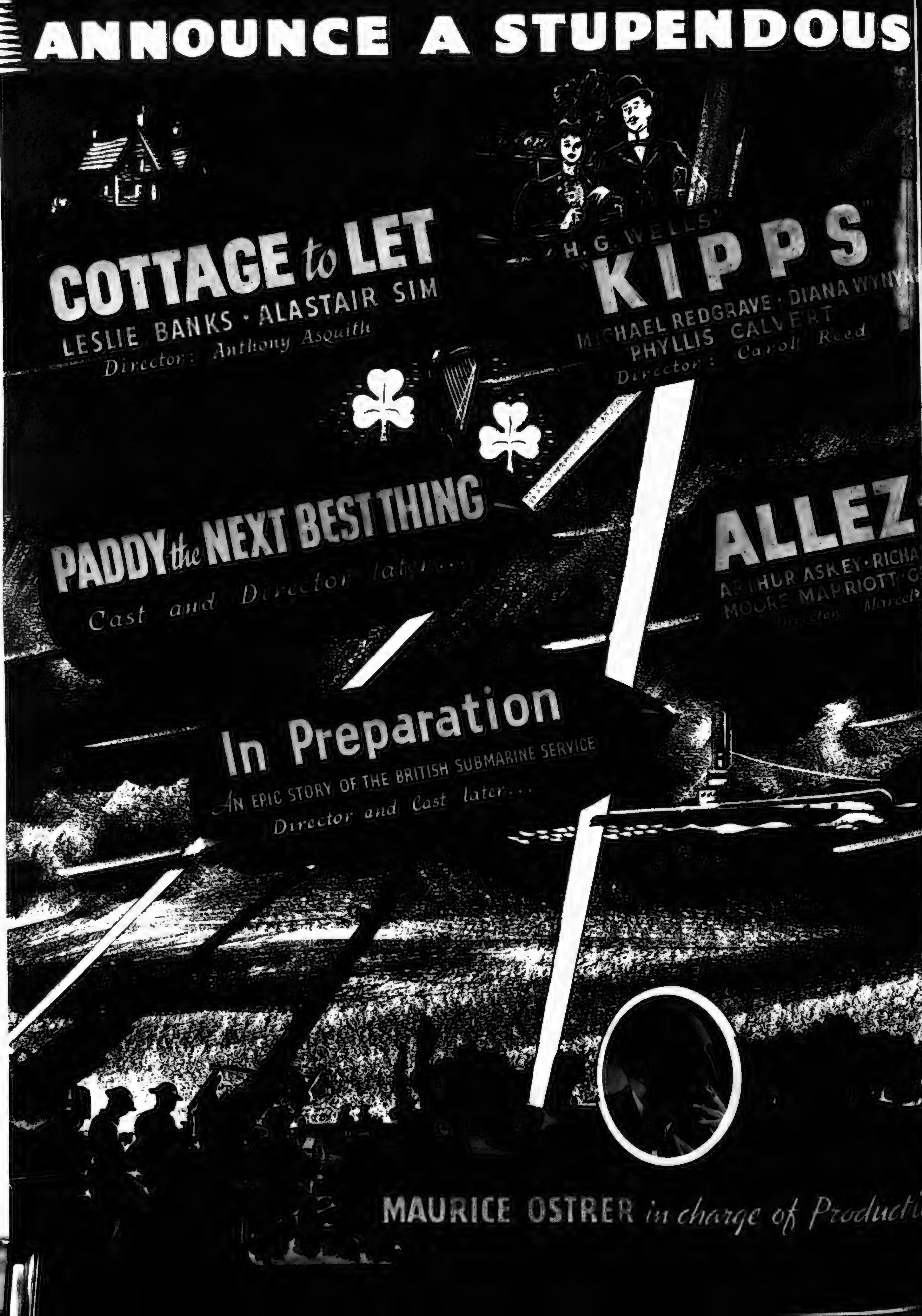
"MAJOR BARBARA"



Here are some typical scenes from G. Bernard Shaw's play MAJOR BARBARA, produced in film form by Gabriel Pascal for G.F.D. release. Wendy Hiller, who takes the leading part, made her name in the tremendously successful "Pygmalion" under the same auspices. She is supported by a very fine cast led by Robert Morley, Emlyn Williams and Rex Harrison

BRITISH PRODUCTION SECTION

ALFRED HITCHCOCK



ANNOUNCE A STUPENDOUS

COTTAGE to LET

LESLIE BANKS · ALASTAIR SIM

Director: Anthony Asquith

H. G. WELLS' "KIPPS"

MICHAEL REDGRAVE · DIANA WYNYARD

PHYLLIS CALVERT

Director: Carol Reed

PADDY the NEXT BEST THING

Cast and Director later...

ALLEZ

ARTHUR ASKEY · RICHA

MOORE MARRIOTT · G

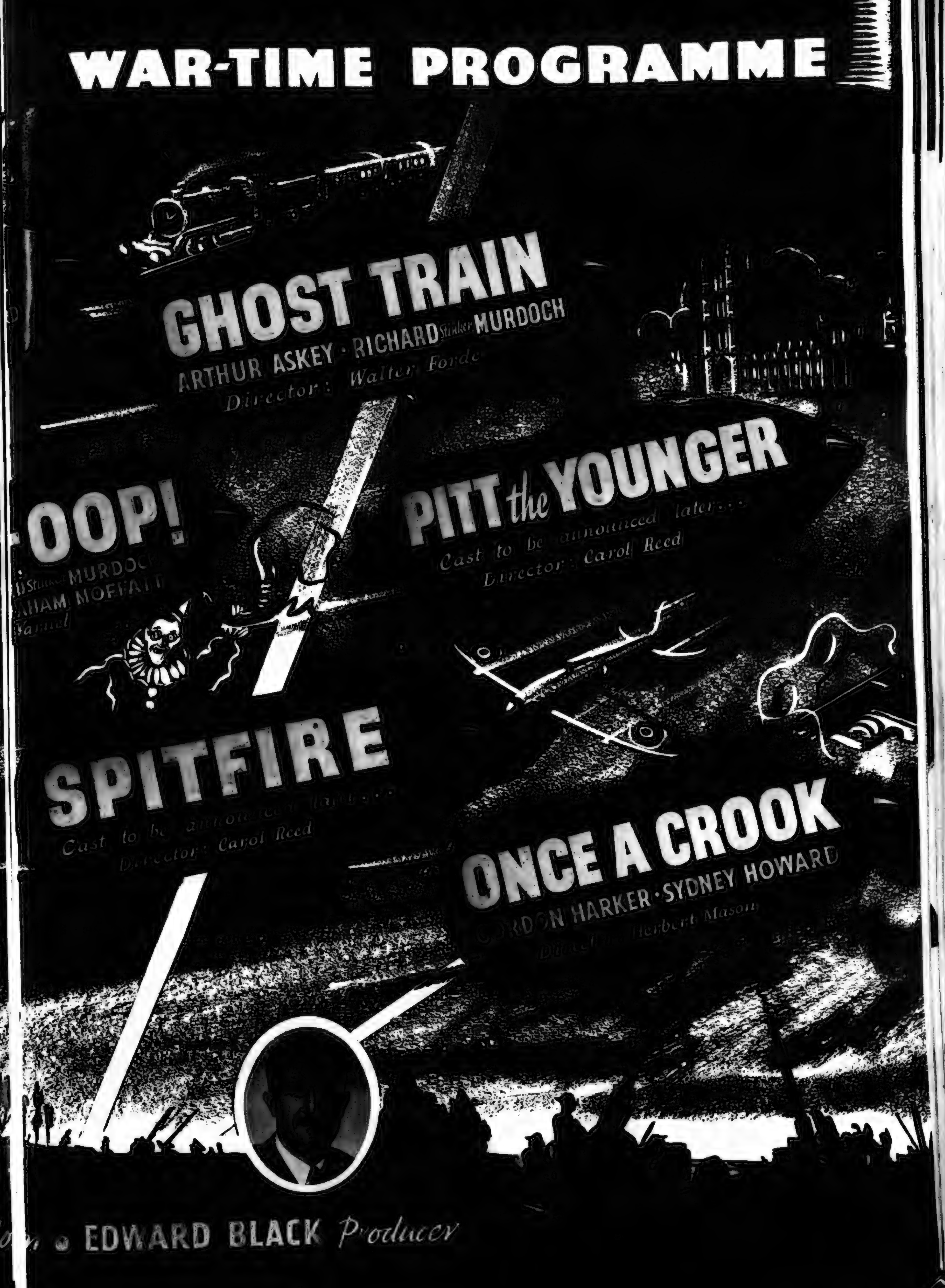
Director: Marcel

In Preparation

AN EPIC STORY OF THE BRITISH SUBMARINE SERVICE

Director and Cast later...

MAURICE OSTRER *in charge of Productio*



WAR-TIME PROGRAMME

GHOST TRAIN

ARTHUR ASKEY · RICHARD *Stinker* MURDOCH

Director: Walter Forde

OOP!

D *Stinker* MURDOC

AHAM MOFFATT

Varnel

PITT *the* YOUNGER

Cast to be announced later...

Director: Carol Reed

SPITFIRE

Cast to be announced later...

Director: Carol Reed

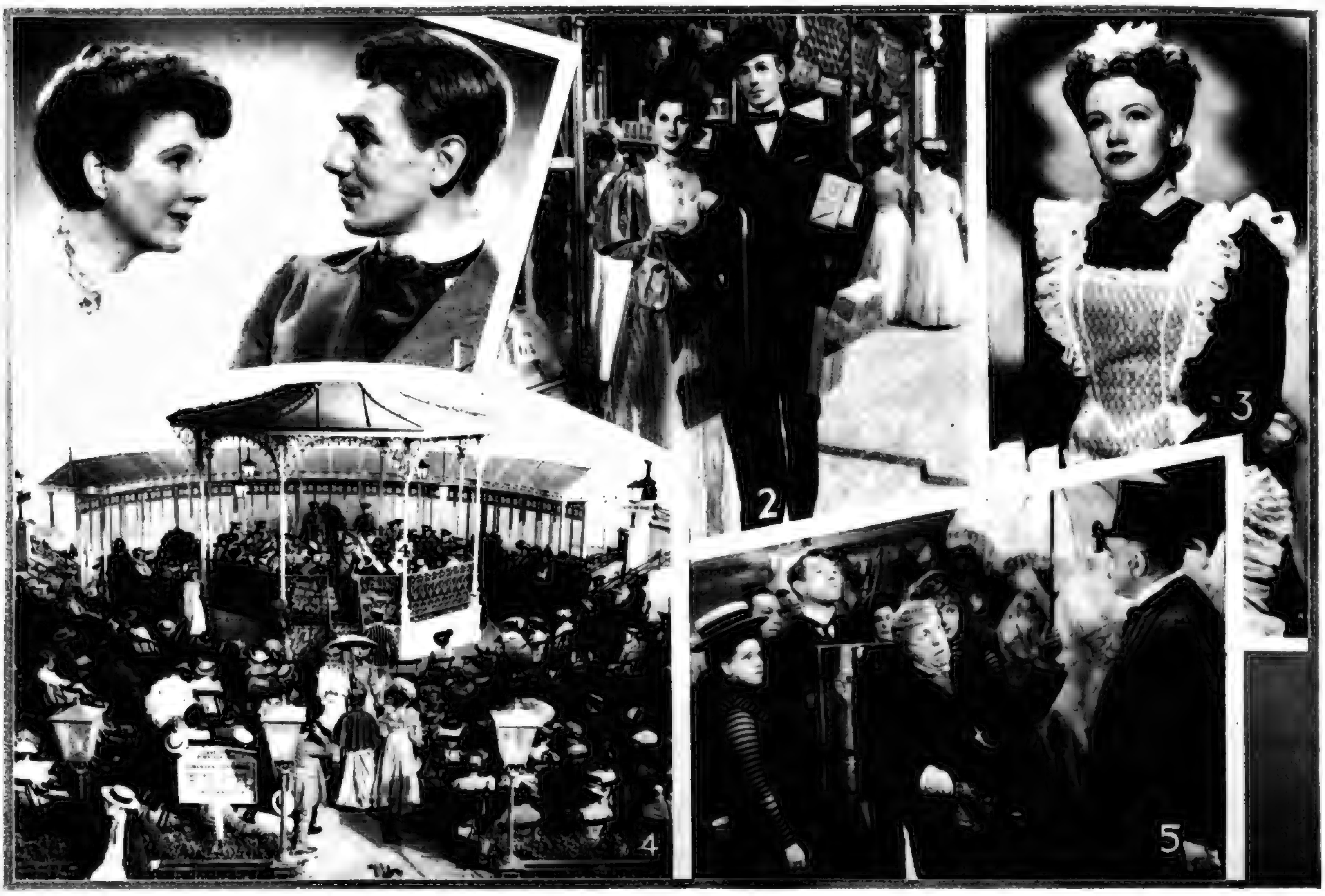
ONCE A CROOK

ORDON HARKER · SYDNEY HOWARD

Director: Herbert Mason

on • EDWARD BLACK *Producer*

SCENES FROM "KIPPS"



One of the most ambitious pictures from British studios is G.-B. Gainsborough's production of KIPPS for Twentieth Century. (1 and 2) Diana Wynyard and Michael Redgrave are starred with (3) Phyllis Calvert. (4) A reproduction of Folkestone promenade. (5) Hermione Baddeley, Mackenzie Ward, Michael Redgrave, Edward Rigby, Betty Ann Davies and Lloyd Pearson. Carol Reed directed

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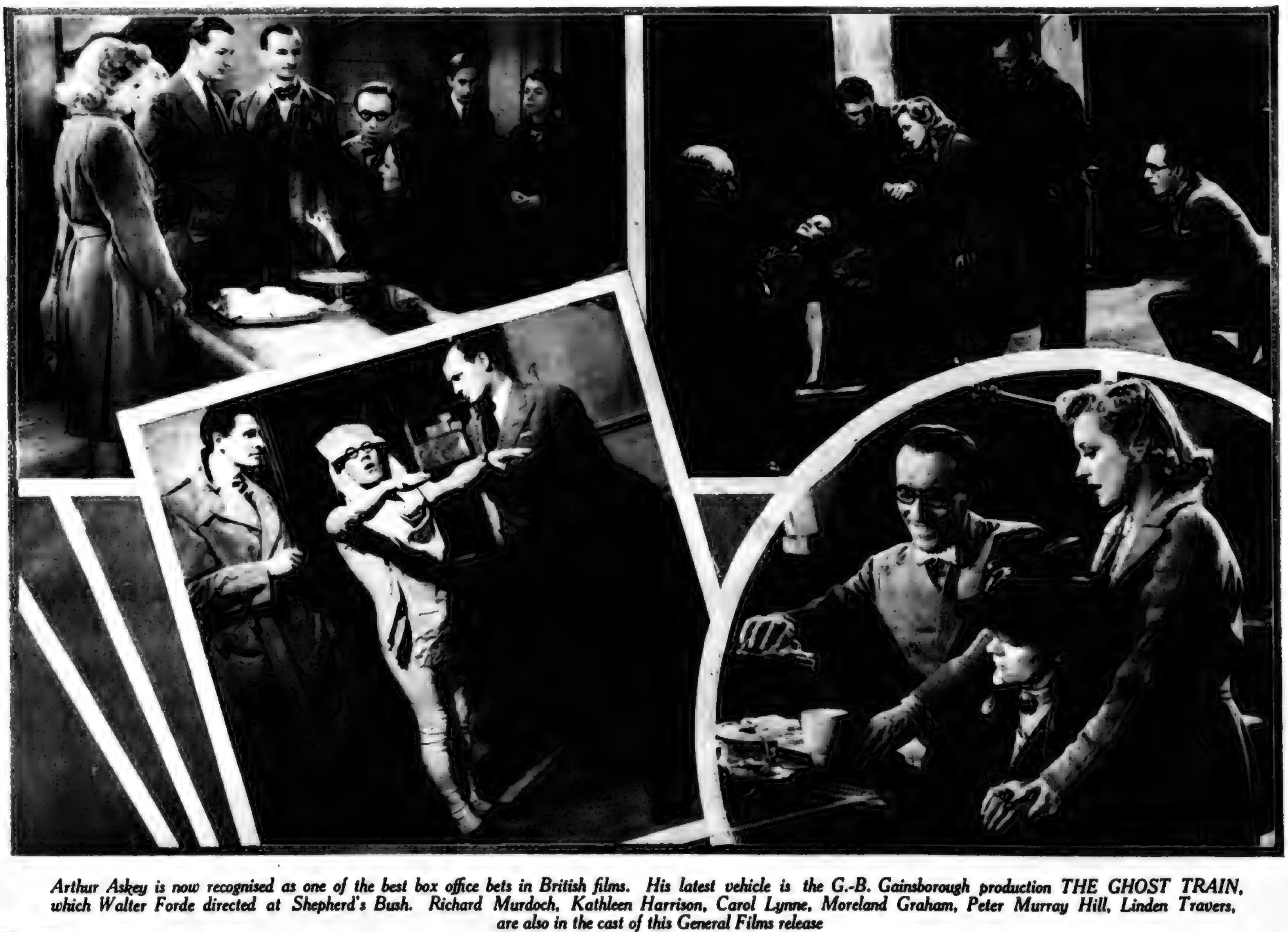
"THE GHOST TRAIN"



Arthur Askey is now recognised as one of the best box office bets in British films. His latest vehicle is the G.-B. Gainsborough production THE GHOST TRAIN, which Walter Forde directed at Shepherd's Bush. Richard Murdoch, Kathleen Harrison, Carol Lynne, Moreland Graham, Peter Murray Hill, Linden Travers, are also in the cast of this General Films release

● "WITH national existence itself at stake, British film production stands at perilous cross-roads in 1941. It will continue to operate under unprecedented difficulties, thanks to the courage of those in charge of it. Yet one of its greatest dangers today is not the High Explosive or the Incendiary, but the possibility of its claim being cold-shouldered by sections of officialism which, while not directly concerned or even interested, have the power to shut it down entirely." ●

A LESSON TO BE LEARNED FROM THE LAST WAR

By PAT L. MANNOCK

IT is interesting to compare the situation to-day with that during the last war. In 1915 there were over 20 producing firms; and in 1918 no fewer than 70 British films were Trade shown. Yet within three years after the Armistice production had sunk almost to zero, swamped by a glut of Hollywood pictures, which came over at the rate of 700 annually, rented cheaply. Release dates soon crept so far ahead that 18 or 21 months was not unusual. It became economically impossible for the British producer to lock up his capital for such a length of time.

Eventually the desperate remedy of the 1927 Films Act was put into operation. At the cost of much shady promotion and disillusioned investment, it established the British film and consolidated other sections of the Trade.

At this moment the British producer has, in the shape of the Quota, an advantage he did not possess in the last war years. Without it, he would probably go out of existence; and its continuance is vital not only to-day, but in the post-war years ahead.

THE British producer is entitled primarily to expect the indefinite preservation of the British Quota Government assurance on this point would be of great value, however it may be tacitly assumed.

Such assurance, however, is a pointless mockery if at the same time he is to be deprived of his facilities for production; and first and foremost of these are, naturally, the studios—elaborately equipped premises where alone pictures can be made. It is an unfortunate fact that the beginning of the war found us with too many unoccupied floors—some, indeed, had never been used at all—and there may have arisen the impression that requisitioning space for national purposes was simply a matter of asking and receiving. It cannot be shown that we have a surplus of studio space to-day, bearing in mind the Trade's needs.

* * *

I MENTION the Trade's needs. But are not British films the nation's needs? Consider it from a special angle. Recently we have had many protests that our men in uniform are insufficiently provided with entertainment. Eminent chiefs of all three fighting Services, alive to the importance of relaxation to the man and woman in uniform, are demanding increased organisation of amusement, and lay special stress on films.

If this is so, it must apply at least equally to the bulk of our population. Before the war we were warned that civilians, no less than soldiers, sailors and airmen, would be in the front line; and the Battle of Britain is daily confirming this prediction. We are not all under rigid discipline. Most of us still have access to entertainment, and if the kinema was its staple form in 1918, how much more truly can this be said to-day!

To this it need only be added that if a peace-time Quota of British pictures was brought about on national and patriotic grounds, its maintenance in war is plainly even more desirable for similar reasons.

* * *

THE kinema is proving such a valuable means of bringing official propaganda to the people that this function—purely an emergency one—has, I very much fear, become to some official minds its only important one.

Yet the stage and music-hall are untouched by Government propaganda; and, as for the novel, the Government has expressly and properly exempted printed books from the Purchase Tax.

In other words, the business of story-telling (and, for that matter, the dissemination of news, whether by journalism or newsreel) is essentially an individualistic affair; and entertainment, as such, is the result of the efforts of experts and professionals. A film is just as likely to be in practice a valuable distraction from war as a reminder of it—probably more likely.

* * *

THOSE films which the British producer wants to go on making are in most cases devoid of all war flavour. This was certainly true in 1914-18, when the most notable native subjects included "Jane Shore," "Prisoner of Zenda," "My Old Dutch," "Hindle Wakes," "Barnaby Rudge" and "The Ware Case." Even a subject such as "The Better 'Ole" was an exception. Settings and backgrounds most relished by audiences are those of normal times and life; and I regret to notice in one or two quarters a tendency to build screen plots round war topicality, rather than draw on the wealth and variety of more ordered existence.

Current events, indeed, move so swiftly that the time taken in production of a war theme is often long enough to lose the topical point. Several recent films bear evidence of this. It is odd to note how the difference in public outlook is affected by war events from month to month.

THIS is very obvious when one sees a film completed at an earlier stage in the war's progress. The topical note in feature subjects is therefore a risky one; for even events which seize the national imagination are apt to recede in importance as time goes on.

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IT would appear that the strong patriotic appeal is therefore best obtained from utilising subjects of Britain's history. These have the drawback that they demand ornate—perhaps spectacular—treatment, and do not lend themselves readily to the injection of humour. On the other hand, there surely never was a time when their acceptability was more certain; and I am glad to note that Warner Brothers, who have boosted Britain in Hollywood subjects so often, are now boldly embarking on a patriotic policy at Teddington.

As to the Service backgrounds, it is noteworthy that pictures from the U.S.A. have long familiarised us with West Point, San Diego and the Air Force depots of Uncle Sam; but the war-footing Services of Britain, except for the Navy and Merchant Service, have yet to be glorified on the screen. Metro-Goldwyn-Mayer planned a big R.A.F. subject for years; it never materialised.

I doubt whether the censorship of our Service departments would allow authentic epics of uniform to-day—though we may expect plenty of them after hostilities have ceased.

* * *

DEEP down we all feel that the many currents of normal British existence are in danger of destruction. It is these that we need reminding of, now that we are deprived of so many of them for the time being. We are fighting to retain the full flavour of our lives; and the drama, excitement and fun that has its natural outlet on our screens is even more important at a time when the flesh-and-blood theatre is prevented from taking its proper place in this respect.

WHATEVER our faith in British films, it may be claimed at the beginning of 1941 *that our studios are in better hands than ever before. Gone are the prodigal spenders and the alien dominators whose enthusiasm has been so uncommercial. There is no room for the incompetent autocrats, and those chiefs who remain to keep the flag flying are a striking illustration of the theory of survival of the fittest. How few British films nowadays are "flops."!*

OUR studio record over the past 16 months is one of intelligent, careful success, giving chances to new blood and not only preserving, but actually enhancing the prestige of British pictures which it has taken so long to acquire. Their adaptability to hampering conditions is extraordinary, and the least they deserve is the freedom to carry on as worthy bearers of a national responsibility.

OUR INDUSTRY IS OF NATIONAL IMPORTANCE

By G. W. Parish, British National Films, Ltd.

A REPETITION of the Industry's disastrous position that arose immediately following the last war of 1914-1918 must be avoided at all costs, and it is gratifying to know that British production companies are fully conscious of this fact and are striving with all their might to combat any such possibility.

The national importance of a healthy and enterprising British Film Industry and the vital necessity for its progressive development cannot be denied.

Of its three main branches—Production, Distribution and Exhibition—I am obviously concerned primarily with the first, although I fully realise the necessity for the full co-operation of all three to ensure the most successful results. A careful study of production during recent years should enable us to profit by the lessons to be learned and avoid many of the pitfalls and failures.

The financial and economic structure of industry in general has always been my own particular study and sphere of work and also my hobby. It is natural, therefore, that that special aspect of film production should appeal to me. It is, indeed, most fascinating.

AN HONOURABLE TRADE

My introduction to films was in April, 1937, as financial adviser to my present company, and the policy adopted was the application of sound business principles thereto. Although I had been told on all hands that these principles could not be applied successfully to film undertakings owing to the abnormal and peculiar conditions under which they function, experience has proved the contrary.

I should also like to place on record that during the three and three-quarter years I have been associated with films, in the whole of my contacts with firms and individuals, I have had only one case of a promise or undertaking given to me having been broken, which proves beyond all doubt that the Industry recognises that a verbal undertaking can be just as honourably implemented as the written contract.

The Industry has suffered and is still handicapped by the tragic effects of lavish cash investments made in former years by City interests and other sources without regard to the ordinary safeguards that would have been insisted upon had the investors treated their advances as being in the same category as their normal business, and the Industry cannot therefore shoulder the entire blame for those results.

Capital and financial assistance is essential to the development of our film interests, and will be welcomed, but from the point of view of the investor and the Industry alike, the greatest benefit will result if normal business prudence is exercised.

Financial backers should insist upon dealing with companies and individuals whose records and achievements are recognised, whose financial status is unquestioned and whose directors and managers are respected for their efficiency and integrity.

Actual production under existing war time conditions is more difficult and exacting than ever before and presents problems that seem to multiply rather than lessen. Nobody knows that better than I do, but it only emphasises the essential value of thoroughly efficient preparation. Careful planning to the last detail should be completed before actual shooting is commenced, so that the cost can be estimated and worked to, although a small safety margin to cover emergencies should be permitted.

These simple principles are insisted upon by the company I have the honour to direct, and they have been proved to be commercially and financially sound, as evidenced by a run of eight productions from July, 1939, to September, 1940, all of which are proving remunerative investments in every sense.

SIMULTANEOUS

Incidentally, I believe that British National Films is the only British company that has been producing two films at separate studios at the same time, and, in fact, we are once again operating under these conditions with "Pimpernel Smith" at Denham and "Old Mother Riley Cleans Up" at Rock Studios.

Since September last, we have completed two "A" standard films—"This England" and "Love on the Dole"—and early in 1941 we hope to produce a film featuring David Niven in the leading rôle. Our programme is built up on a combination of "A" standard films suitable for export and films primarily intended for home consumption.

It is the intention of my board to try to live up to everything implied in our name of British National, to maintain as high a standard as possible in our productions, to give continuity of employment to British film personnel, and to provide restful, interesting, amusing and much-needed entertainment for the public with regard to the coming New Year.

Present conditions preclude planning for a long time ahead, and I believe this is the consensus of opinion of the Industry, but continuity of production must be our objective, and, notwithstanding all the difficulties that the Industry will face during 1941, I feel confident that every effort will be made by all concerned to maintain and strengthen this great national work.

BRIAN DESMOND HURST

A Technical Survey of the British Industry, 1940

Big Advances in Technique

BY

H. CHEVALIER, A.R.P.S.

"Kine." Studio Correspondent

PREPARING a studio survey for 1940 has been much more difficult than the usual survey where it is possible to talk about sound stages and various other things connected with the normal routine of studio work.

But one thing during the past year has stood out above everything else—namely, the tremendous advancement in technical perfection. Chief of these is the new trick process used for the first time on "Thief of Bagdad," devised and perfected by Tom Howard, of the Optical Printing Department at Denham Studios, a process that has revolutionised the whole application of trick work in motion pictures.

The device consists of a new method of applying travelling mattes to backgrounds, and is equally applicable to black and white as well as colour. Naturally, the tolerances differ on the two mediums, but watching the process being carried out at the studios during the making of "The Thief," I was startled by the extreme accuracy whereby every phase of the matte-making process is governed by micrometer gauges. Even under microscopic examination of the wedges prior to using the mattes, two micrometers are constantly in use, with an accuracy of work to 4,000ths of an inch.

MORE LIGHT NEEDED

Briefly, the process concerns shooting the particular subject which is to be rephotographed on to another background, against backgrounds of two different colours—yellow and blue. From these highly contrasting shots—for it is necessary to use considerably more light on the background than with normal shots—the mattes are prepared. In all, twenty-one separate pieces of film are used for each matte, and from this it will be gathered that the accuracy previously referred to is extremely necessary. However, it must not be assumed that the process is complicated in its application, for every type of known shot can be used and also humorous or unusual composites can be made up. As an example, it is possible for a street to be shot and, later, any kind of vehicle, animal or object can be made to move up or down the street in perfect perspective and growth of size, or perhaps a balcony can be shot and, later, people can be made to enter and move about on the balcony—shades of the Djinnie.

USED 120 TIMES

On "The Thief of Bagdad" this process was used 120 times, giving some idea of the vast application of this matte process to studio work. On another page in this issue are a set of mattes of the Djinnie on the foreshore, used in the liberation of the Djinnie from the bottle, which is one of the main thrills of the picture.

From these reproductions it will be seen that it is also possible in colour to change the actual shade of the object for humorous and other specialised effects during the actual transition stage from one part of a scene to another.

The process was also used in black and white on the British National picture "This England."

In this case a scene was shot showing a group of figures looking out of a window, and later the whole of a sequence on Beacon Hill is placed in the background. Immediately prior to this sequence, in the actual film shot on the floor is a complicated scene which overlaps, demonstrating again the case whereby backgrounds can be placed in a previously shot scene, no matter how complicated the overlap.

On "The Thief of Bagdad" several startling matte shots can be seen: first the Flying Carpet, which is easily the greatest engineering feat combining a matte shot which has ever been utilised in motion pictures. Credit for the engineering side of this shot goes to Lawrence Butler, who prepared a complicated overhead railway system to give motion to the carpet in the close shots. The remainder of the shot was carried out on the matte process.

The railway system was operated by electric control, and the motor system was so smooth in operation that the motion of the carpet at the beginning of its flight was perfectly accurate.

On the Flying Horse shot the whole process was done by mattes, and in this shot Percy Day has one of his best painted glass shots installed. It is impossible to detail 120 shots, but anyone seeing the picture will realise that the whole effect of the picture has been built around the revolutionary process. We take our hats off to Tom Howard for his incredible ingenuity and inventiveness, which once again has made it possible for us to lead the world in motion-picture technique.

On the laboratory side, Paramount technicians have once again demonstrated their great and wide knowledge of laboratory practice. John A. Ojerholm was sent over from New York to take charge of the Olympic laboratories, and since his arrival has reorganised and added to the facilities of the laboratory in the following way: His first job was the reconstruction of the positive agitation system on the developing machines that ensures the developer is at all times in a state of motion and that all parts of the film receive the same quality of actual development. A little later in the year, in conjunction with Bernard Knowles, one of our leading cameramen, a new process was invented, known as fogging.

SURPRISE RESULTS

This process made it possible for shots taken under adverse lighting conditions to go through the fogging process and receive added exposure. To clarify this, it means that the silver salts in the shadows are not normally given sufficient exposure, and result in overpowering masses of black shadow, when on the actual subject there may be a complete graduation of greys and tones of black. Thus with the new process the salts that are partly underexposed are brought up to their correct exposure and in the subsequent development assume their correct proportion. On the many scenes in which this process has been used the results have surprised even the two people responsible for the idea. It was used first on the latter end of "Quiet Wedding," on which Bernard Knowles was cameraman, and later by Selwyn Films on "A Farmer's Day," a documentary film. It is now open to all users of the laboratory.

NEW LIGHT METER

During work on the set of "Quiet Wedding," I noticed that Bernard Knowles was using the new Western Master light meter, which is so sensitive to intensities of light that, under ordinary house lighting conditions, when a reading was taken from the reflected light from a pair of white socks a surprising degree of luminosity was revealed. This meter makes it possible for wider graduation of light intensity to be arranged on the set, giving on the screen greater perfection of perspective, and when used in conjunction with Kodak Super Double X, the amount of light was cut down by roughly two-thirds. Naturally, this means a big saving in light costs.

Regarding this light question I might point out that in the U.S. the present method is to use more light and stop down, and in this way obtain greater depth of focus. This application has been noticed in nearly every film received from the U.S. in the last six months. However, credit is due to Paul Soskin for his courage in using the new Kodak Stock for the first time in this country. Incidentally, he has received his reward in one of the most beautifully photographed pictures of the year.

We cannot overlook the fact that during the year many revolutionary changes have been made in set design and construction. Chief of these is the application of painted perspectives in place of solid sets. This method, I believe, was used for the first time on "Freedom Radio" when Paul Sherriff found himself with a picture requiring very elaborate settings, some of which were impossible to build on the war-time restrictions. Setting to work he and his assistant worked out the application of theatrical painting to motion picture work, and were able to demonstrate its surprising effectiveness—not to forget its cheapness—during the whole of the film. So well have they been able to perfect this method that, when RKO-Radio commenced work on "The Saint's Vacation," they called in Sherriff to work on the set construction.

As previously recorded in Kine., the methods adopted in this picture gave some of the most amazing settings yet seen in normal budget picture. This was no £500,000 production where giant sets could be built ad lib., yet the settings, which, incidentally, were of the Swiss chalet type, and also the forest settings, were in themselves masterpieces of ingenuity. One set in particular, the hotel composite, had many of the new economic constructions worked into its lay-out, and even standing on the set it was extremely difficult to realise that the set was not in fact the genuine thing in Switzerland.

SOUND REBUILT

The Sound Departments have also been up and doing, in particular Brian Sewell, of G.-B. Lime Grove Studios, who is Sound Supervisor. Since taking over the sound system at these studios he has completely rebuilt and reorganised the whole sound system, with beneficial effects both to the technical working and the picture itself.

Everything has keen simplified and built on the unit system, thus bringing the B.A. sound system in line with other and more recent American systems on which considerable money has been spent. Watching them using this simplified system on the floor, and later listening to the results on the screen, it is apparent that Sewell has made a master advancement in technical quality of the sound system under his control.

In the other studios many changes have been made in the methods of handling the channels and in the application of dubbing. Regarding the latter we have now reached the stage when many tracks can be handled with great ease. This has been demonstrated particularly on the Jack Raymond production, "You Will Remember," when the London Philharmonic Orchestra, the massed bands of the Grenadier Guards, various small orchestras and innumerable singers were all welded together in one of the finest musical sound tracks we have yet heard in our studios. Great credit for this work is due to the many technicians handling it, including Norman Daines, Sound Supervisor of Worton Hall Studios, and to the ingenuity they displayed in microphone placement, particularly as the studio used has not been in full working order for some considerable time.

GOOD MODEL WORK

In trick work we must not forget to include some of the magnificent models which have been built for various pictures and also Back Projection. John Mills, who was responsible for this type of work on "This England," found himself faced with some of the biggest model shots since "Things To Come." John Mills also worked on "Thief," and many of the devices built for the tricks in "Things To Come," he was thus able to work out many novel applications, and the picture sequences depend on these shots. Jack Whitehead, our leading Back Projection exponent, also had many fine technical B.P. shots to credit during the year. They are too innumerable to mention, but it is significant that he is now working with Gaumont-British preparing for their Spitfire film, which will, under present conditions, depend so greatly on B.P. work.

Arthur Davis, who is in charge of Projection at G.-B. studio, also devised a method of eliminating hot spot on B.P., which has been in constant use at the studios during the year. Queerly enough, when viewed coldly, on paper, the system apparently cannot work because it appears to defy several optical laws. However, it does work, and is highly successful.

The striking examples of miniature work prepared by the model department of Shepherds Bush Studios also call for a mention. In "Kipps" the Crystal Palace miniature and the amazing scale reproduction of Folkestone pier rank high, together with several models in "Last Train to Munich" and "Gasbags."

We cannot finish without referring to some of the pictures made during the year, particularly "Major Barbara," the Pascal production, at Denham. In every way, from the technical side, this picture is the greatest black-and-white production made during the past 12 months. The problems confronting the technicians on this picture ranged from using a camera crane in the Albert Hall to shooting locations in the Blitz. The art direction under John Bryan, the sound under Martin Paggi, and the lighting under Ronnie Neame, and not forgetting the electricians, all had new problems, which were surmounted in record time, and the premiere will reveal that we can shoot pictures with wide

Continued on page 86

CAROL
REED

Under Contract to
Gaumont-British-Gainsborough

Ealing's Successful Year: More Big Features Planned

THEY KEPT THE FLAG FLYING

DURING 1940, Ealing Studios have given the lie to statements that the British Film Industry could no longer exist under war time conditions. The courageous policy of Major R. P. Baker, managing director, and Michael Balcon, production head, has been rewarded by a year of outstanding success, in spite of the difficult times. Together with those associated with them, they are to be congratulated for keeping the flag of the British Film Industry flying. They have proved that the Industry is far from being extinct, as some of its ex-members, now in sunnier climes, would appear to like to believe.

During the last year Ealing Studios' production has been maintained without a break, reaching higher standards of entertainment value than ever before. Now, entering **1941**, the company is planning an even more ambitious programme of films with subjects and stars of certain box-office attraction.

RECORDS BROKEN

Overcoming all the obstacles inevitably caused by the war, Ealing during **1940** was responsible for several of the greatest British film successes of the year, breaking war time records and repeating their success abroad.

The first film to come off the floor in 1940 was "The Proud Valley," begun just when war broke out. Because of its stirring background of the Welsh coal-mines, it emerged not only as superb entertainment but with a strong propaganda value. This policy of producing films which would contribute to the war effort was continued, and later in the year came another film in the same class—"Convoy." It was directed, as was "The Proud Valley," by Pen Tennyson. Britain's battle to keep open the sea trade routes provided "Convoy" with its inspiring theme. It was not only vigorous entertainment, but a film with a fine patriotic appeal which caught the imaginations of filmgoers in this country and abroad as well.

The war has been treated in a comedy vein in other Ealing productions completed in 1940. As such, they have contained a propaganda element which has undoubtedly been of value in other countries as well as here.

The first of these was "Let George Do It," starring George Formby. It had a war background, showing the comedian as a ukulele player who became an espionage agent and getting involved in submarine warfare. It was one of Formby's greatest hits, hailed by the critics as his best yet, and enjoying a successful run in the West End, where it packed the Empire, Leicester Square, for a fortnight, and then continued its run at the Ritz. Apart from its popularity in this country, "Let George Do It" has enjoyed tremendous success abroad, and has introduced Formby to American filmgoers.

The war, too, was used as a background for another comedy, "Sailors Three," which was generally released just before Christmas. This film brought Tommy Trinder to the Ealing Studios for the first time, providing him with his strongest and funniest screen rôle, and winning a big new public for him. In support, he had two other comedians of outstanding merit—the well-established and popular Claude Hulbert and Michael Wilding, a comparative newcomer, who showed his screen ability in no small degree. Between them they poked fun at the Nazis by portraying three English sailors who, on their own, captured a Nazi pocket battleship. Press and public acclaimed the film as being outstandingly funny.

GORDON HARKER

Another successful production from the Ealing Studios was "Saloon Bar," a gripping murder mystery starring Gordon Harker, and adapted from the popular stage play of that title. Walter Forde directed both this and "Sailors Three," and an excellent cast included Elizabeth Allan and Anna Konstam.

Since the release of these films, the Ealing Studios have completed three further productions, to be released in 1941. All three are comedies, two of them starring George Formby, and one starring Will Hay. The Formby films are "Spare a Copper" and "It's Turned Out Nice Again"; the Will Hay film, "The Ghost of St. Michael's."

John Paddy Carstairs directed, with a supporting cast including Bernard Lee, John Warwick, Warburton Gamble, John Turnbull, George Merritt, Eliot Makeham, and James Woodburn.

Formby completed "It's Turned Out Nice Again" just before the end of the year. Marcel Varnel directed this time, and it was on his suggestion that George went along to see the original play, "As You Are," from which the film is adapted. George breaks new ground in this film.

George has a new and lovely newcomer in the rôle of his wife. Her name is Peggy Bryan. Elliot Mason has the part of his mother, who tries to run his married life for him, and other important members of the cast include Edward Chapman, Mackenzie Ward, Ronald Ward, John Salew and O. B. Clarence.

Will Hay returns to his popular schoolmaster characterisation in "The Ghost of St. Michael's," which is not only an intriguing murder mystery, but a scintillating comedy in the best Will Hay style. With Claude Hulbert and Charles Hawtrey in support of the star, "The Ghost of St. Michael's" has a first-rate comedy cast, which also includes Felix Aylmer, Elliot Mason, John Laurie and Hay Petrie. Marcel Varnel directed.

Ealing Studios' programme for 1941 for A.B.F.D. release is on an ambitious scale, with a well-balanced mixture of big-scale dramatic subjects and comedies starring Britain's top comedians. Films with a propaganda angle of the type which proved so successful with "Convoy" and "The Proud Valley" will be included in this programme, as well as a series of important short propaganda subjects to be produced by the shorts department recently created at Ealing with Cavalcanti (maker of "Men of the Lightship") in charge. These short propaganda films will be made independently of the Ministry of Information and will be financially backed by the Studios.

"SHIPS WITH WINGS"

One of the big-scale productions to be made early in the New Year will be "Ships With Wings," a story of the Fleet Air Arm. A considerable amount of advance work has already been done on this imoprtant film, which is being made with the co-operation of the Admiralty, and already a two months' "location" trip has been made by cameraman Roy Kellino. He spent most of his time on board the *Ark Royal*, obtaining exterior and background scenes. Kellino will be remembered for his exterior photography on "Convoy," which was so widely praised and did so much to make that film one of the most outstanding British productions of 1940. Sergei Nolbandov, who will be associate producer on this, also wrote the story with Pat Kirwan

This subject will not only be of national importance, but will undoubtedly have a wide box-office appeal in view of its topical and exciting nature. Cast and director have yet to be announced.

Another of the big-scale 1941 productions will be "Portrait of a British Foreman," for which J. B. Priestley is writing the screen story, and which will be Cavalcanti's first full-length feature production for Ealing Studios as associate producer.

"Portrait of a British Foreman" has an exciting, inspiring story. It takes place at the time of France's collapse and tells how a foreman of a British engineering firm, in charge of some valuable machinery there, overcomes almost insurmountable difficulties in his courageous and successful attempts to get it safely back to England.

Comedians will play an important part in Ealing's 1941 schedule. Tommy Trinder, following his great success in "Sailors Three" is to appear in another subject, yet to be decided upon, and Will Hay is to star in another comedy.

The choice of the Will Hay film lies between two stories which are at present being considered. One possible subject is "The Black Sheep of Whitehall," with Will going through a series of misadventures in various Ministries after trying anxiously to harness himself to the war effort.

The other story under consideration is "It's News to Me," and in this, Will would be the editor of a one-eyed newspaper in a small provincial town, taking over the editorship without being aware that the paper is being used as a screen for the activities of a dangerous gang of fifth columnists.

SHORTS WILL BE PROMINENT

Shorts will also feature prominently in Ealing's 1941 output. Two of the new programme of two-reel shorts from Ealing have already been seen by the Trade. They are "Mastery of the Sea" and "Young Veteran," both of which have received wide praise. "Mastery of the Sea," produced by Michael Balcon with Cavalcanti as associate producer, was made with the co-operation of the Admiralty and officers and men of the Royal and Merchant Navies. "Young Veteran," produced by Cavalcanti, was made with the assistance of men of His Majesty's Forces, showing, through the story of a young militia boy, how Britain's new Army has arisen.

Seven further two-reel films, to be produced by Ealing's shorts unit under the direction of Cavalcanti, have been announced for A.B.F.D. distribution. One will be "International Situation," based on the new hope that is spreading through Europe, following Britain's great aerial victory last August. Mussolini's life story will be told in "Top Wop." "High Strategy" will tell the story of the war as seen by the High Commands. The battle that is being waged on the home front by our skilful engineers and mechanics will be the theme of "Battle of Steel." The story of the newspapers under war time conditions will be told in "Price One Penny," and there will also be a film of the Blockade. In addition, there will be a 20-minute cartoon film, created by St. John Cooper, featuring a little aluminium frying-pan with flying ambitions which are eventually achieved when he becomes part of a Spitfire.

JOHN CORFIELD

JOHN CORFIELD THINKS 1940 A "VINTAGE" YEAR

A Contribution to National Morale

WHEN viewed in its proper perspective, 1940 *will probably come to be regarded as a vintage year in British pictures. The contributions which the Industry has made to its own salvation and to the national morale during the past* 12 *months can only assume their true proportions when it is revealed under what difficulties and even dangers the many outstanding pictures of the year were made.*

Paradoxically, however, the opening of **1941** sees the difficulties of our Industry intensified and the financial problems more formidable now that it is possible to take stock of our first war year's efforts. It will be generally accepted that the costs of production have increased anywhere from **20** per cent. to **30** per cent. in the last year, and, due to causes entirely apart from the quality of the pictures, the earnings in this country have decreased by approximately the same percentage. Add to this the fact that the whole of the continent of Europe, from which at least, in the past, British pictures could earn a few hundred pounds, is a market no longer available, and one begins to obtain a clear picture of the massive difficulties which face us in the coming year.

TROOPS DEMAND

The demands of the three fighting Services and of the various civilian corps have resulted in an accumulative drain on the available personnel of the Industry and any possibility of obtaining artistes and directors from America has become impracticable. Rising costs, diminishing earnings, restricted raw materials—these combined tend to create a situation none of us can ignore. That is the apparently insoluble problem which faces producers to-day. No rough and ready remedy is to be found, because the Industry, important as it is, can only be regarded as a part of the whole economy of our national lives and must be subordinated to both policy and economic considerations.

The quality of production is good—the quantity inadequate, and it is a fallacy to assume that the mere increasing of capital available will result in a corresponding increase in production. It will not. That the total manpower available for production is not even yet fully occupied is true, due, I think, to a certain hesitancy in the minds of practical commercial producers as to the prudence of accelerating production in the light of the admitted figures regarding the increase of costs and the decrease of earnings. The problem remains, as always, one of increasing the available markets, and it is perhaps not too much to hope that in view of the purely artificial conditions which have created both an increase in the costs and a decrease in the revenues a legislative or—if you prefer it—an artificial remedy should be found for this temporary difficulty.

TWO-FOLD REMEDY

The remedy, to be effective, must be two-fold.

Firstly, a method must be found of closing up the gap between the expenditure on a picture, and the recovery of this expenditure; in other words, by the evolution of a system which enables production money to be employed more frequently than it is now—that remedy can only be found in the consolidated action of producers in co-operation with both distributors and exhibitors, backed and assisted by the appropriate Government department.

Secondly, by finding additional revenues from which to make good both the increased costs of production and the diminished home revenues. Plainly, there is only one market from which this can be obtained and that is America.

Immediately that market is envisaged, however, a flock of complications arises. The Treasury quite properly demand that the earnings of British pictures should be remitted in dollars—one of the most urgent, if not the most urgent, of our necessities to-day.

On the other hand, the American companies, on whose energy and good will the sale of a picture in America must depend, represent, again quite properly, that with a very serious falling off in the earnings of their pictures in this country, coupled with the fact that these attenuated earnings may not be remitted back to their own home front, again to be used for the purpose for which they were intended—namely, production, the best that they are prepared to do—perhaps the best they can do—is to utilise some of these unremittable balances for the purpose either of making British pictures or of acquiring American rights.

I suggest that the early part of 1941 may be profitably spent by all sections of the Industry in seeing if some remedy cannot be found along these lines. These deliberations must be guided, and in the final analysis, controlled, by one or perhaps more Government departments.

The producers are fortunate now in having direct representation on the Films Council and close liaison with the Board of Trade. These facts, coupled with the very obvious truth that, picture for picture, and quality for quality, the Industry can for the first time for many years hold its head up, should be used to the full. If the discussions and negotiations are conducted with imagination, with good will and a genuine desire on the part of everyone for true co-operation, it is my firm belief that 1941 will prove to be another milestone along the road of progress for British pictures.

GAINSBOROUGH GO TO IT AND KEEP AT IT

MAURICE OSTRER, in charge of production, and Edward Black, producer, following the policy of the Caumont-British-Cainsborough studios of “ Co To It ” and “ Keep At It,” have allowed no slackening of their war-time film production schedule at Shepherd's Bush studios. Their 1941 programme of pictures to be made show that the studios will, on the contrary, be working at full pressure during the coming months to satisfy the distribution requirements of Twentieth Century and Ceneral Film Distributors.

For the last three months of 1940 these two war-time producers have kept the Shepherd's Bush studios at full swing with two productions on the floor at the same time, in spite of labour problems due to calling up of certain key men and other difficulties arising in war time.

These two productions, “ Kipps ” and “ The Ghost Train,” are now completed and due for Trade showing shortly.

“ Kipps,” a Twentieth Century production, is one of the most ambitious films yet to be made in this country. Based upon H. G. Wells' famous novel, “ Kipps ” has been lavishly produced with magnificent sets, costumes and a brilliant cast headed by Michael Redgrave, Diana Wynyard and Phyllis Calvert, with Helen Haye, Mackenzie Ward, Max Adrian, Edward Rigby, Frank Pettingell, George Carney, Hermione Baddeley, Betty Ann Davies, Kathleen Harrison, Irene Browne, Irene Handl and Betty Jardine among the fine supporting cast. Carol Reed, one of Britain's best young film directors, has handled the production of “ Kipps ” with sensitive skill and appreciation of the wonderful H. G. Wells' characters. England as it was in the good old days of 1900-1906 is brought to the screen in all its old charm of peaceful countryside, village streets, hansom cabs and seaside scenes.

“ The Ghost Train,” starring Arthur Askey and Richard Murdoch, is a new version of Arnold Ridley's famous comedy-thriller. Walter Forde, who also directed the earlier film, has brought the popular comedy up to date, incorporating a rôle for Richard Murdoch and intensifying the thrills experienced by the eight passengers stranded in the deserted railway junction at dead of night while the phantom train roars through. Askey, who has rapidly come to the front ranks of British screen comedians with his performances in “ Band Wagon ” and “ Charley's Big-Hearted Aunt,” adds to his successes with a brilliant character study of the apparently half-witted travelling comedian, Tommy Gander, in “ The Ghost Train.” This new Gaumont-British-Gainsborough production is to be released by G.F.D. Kathleen Harrison, Carol Lynee (a charming new film discovery), Linden Travers, Herbert Lomas, Raymond Huntley, Morland Graham, Peter Murray Hill, Betty Jardine, Stuart Latham and George Merritt give the stars brilliant support.

Schedule for 1941

Seven outstanding productions have already been scheduled at Shepherd's Bush for 1941, ensuring a continuity of filming at these studios for many months to come.

Two of these, “ Cottage to Let ” and “ Allez O will be released by General Film Distributors, and remaining five, “ Once a Crook ” (now in producti “ Spitfire,” “ Pitt the Younger,” “ Paddy the Next Thing,” and a yet untitled submarine story wil handled by Twentieth Century.

“ Cottage to Let,” starring Leslie Banks and Alas Sim, is scheduled to go into production very sho under Anthony Asquith's direction, bringing back to Bush a director who made successful pictures at th studios years ago.

“ Allez Oop! ” brings Arthur Askey to the screen riotously funny circus comedy, with Richard Murd Moore Marriott and Graham Moffatt in starring ro Marcel Varnel, director of so many successful Bri comedies, including “ Gasbags,” will handle the direct

Five More for Twentieth Century

The first of the five scheduled productions for Twent Century is “ Once a Crook,” already well on the wa completion at Shepherd's Bush, with Gordon Har Sydney Howard starring, and Frank Pettingell, Diana K Kathleen Harrison, Carla Lehmann, Bernard Lee, F Aylmer, Raymond Huntley and Wally Patch in support rôles.

“ Once a Crook,” adapted by Roger Burford from play by Evadne Price and Ken Attewill, is directed Herbert Mason.

“ Spitfire,” the ambitious Twentieth Century picture to be directed at Shepherd's Bush by Carol Reed, will be produced on a spectacular scale. Topical interest in aerial warfare, the progress of the mighty Empire Air Force, and the gallantry of the R.A.F., are features of “ Spitfire ” which will make it one of the outstanding productions of 1941. The story centres round the activities of a typical defence squadron of the R.A.F., the members of which have been drawn from all parts of the British Empire. A star of international repute will head the brilliant cast, and close co-operation between the Air Force and the Air Ministry has already been given in the preparation of the film.

Next on the schedule at Shepherd's Bush comes “ Pitt the Younger ” In this spectacular historical production, the script of which is now being prepared by Sidney Gilliatt, the public and private life of William Pitt, one of England's greatest statesmen, will be brought to the screen with a wealth of historical detail, reconstructing a period brilliant in English history. Carol Reed has been assigned to direct, and the cast, which will be an international one containing many powerful names, is to be announced shortly.

As a direct contrast to the wide historical sweep of “ Spitfire ” and “ Pitt the Younger,” there is next scheduled for Twentieth Century release the charming romance of “ Paddy the Next Best Thing.” This Irish story, full of charm, gay romance, and tender humanity, is still a best-selling novel to-day in many parts of the world, and a record price has been paid for the screen rights of what may well prove to be the most delightful screen romance of 1941. Cast and director for “ Paddy the Next Best Thing ” will be announced later.

Concluding the schedule of pictures already planned for production at Shepherds Bush in 1941, comes a submarine story, as yet untitled. The subject, which is to be produced on a grand scale, is now in preparation, and will deal with the epic story of the British submarine service. It will tell something of the heroism of the men who go down in submarines, never knowing if they will return. A powerfully interesting plot is being constructed, with the central character a man whose deeds, even in a world when heroism is so widespread, shine out as a memorial to the gallantry of the British submarine officers and men. The cast and director for this story will be announced later.

Further subjects are now under consideration for production during 1941—for both General Film Distributors and Twentieth Century, and Maurice Ostrer and Edward Black will have interesting announcements to make shortly.

EDWARD BLACK
Producer for Gaumont and Gainsborough

Grafton Films Maintain Production

LOOKING back on the past year, I feel that although it has certainly been a bad one, it was much better than we expected.

Many Producers have rightly carried on, because our Trade has an important public duty to perform in this war, i.e., to provide the people with cheap entertainment to distract them from their thoughts and worries.

I do not believe that so-called propaganda films or films with a so-called topical value are the right kind of entertainment in these days. Our duty, briefly, is to make the people “ laugh or cry,” and I am sure that any film produced with this idea would appeal to the masses and pay for the risk of making it.

I do not believe that only comedies are the type of film that should be made to-day, and from past experience I can say that, provided the film is able to carry away the audience from the daily life, and provided they succeed in moving the minds, Producers have complied with what I call the public duty of film production in war time.

Whilst in America last year, I was asked many times, and I am still asked in letters, whether production is possible under war conditions. I am surprised to find how little our American friends are informed about the real conditions over here. We know quite well that production is exactly as possible and as difficult as it was prior to the war.

Film production has always to adapt itself to changing conditions, and I can assure our American friends that about three years ago, at this same period, whilst a flu epidemic was raging in London we had more difficulties to face in the studios than in these days.

Our American friends are more afraid about unforeseen troubles, and this fear applies as well to the bankers who are called upon to finance productions, but they do not appreciate that most of them are now covered by the Government Insurance scheme and that there was no production in peace time where unforeseen difficulties had not to be overcome by the united efforts of the producer and his staff.

I. G.

STUDIO TECHNICAL SURVEY : By H. CHEVALIER

Ctd. from page 83

divergencies of settings to equal anything that Hollywood can turn out.

The “ Forty-Ninth Parallel,” the much-criticised picture, will have a complete answer to its many critics when completed. Many people will not realise that the units working on this picture were at times working as far north as the Sixty-Third Parallel, which is the furthest point north that any normal production unit has yet attempted to film a location. The film will go down in history as one of the greatest technical triumphs over location conditions. At times it was necessary to build settings in quite northerly latitudes and film the scenes before them. For the submarine sequence the crew built a complete replica of a German U-boat while on location, which was photographed in the Hudson Straits, together with units of the Canadian Air Force bombing this “ menace.” Two units were working at the same time, one in Eastern and one in Western Canada, and between them carried five Mitchell cameras, one Eyemo, and two Newman Sinclairs. Chief problem, of course, of the whole journey was that of keeping the film from becoming brittle in the extreme cold, and many ingenious tricks were thought up to keep the film warm and in good condition. Several hundred thousand feet of film were shot, and altogether the trip was extremely successful, for it is now possible to complete the film at Denham from the very complete photographic records of costumes, fitments, etc., and also the back projection plates which were specially prepared.

Finally, the financial side of the Industry shows a decrease in invested capital and new companies registered, and production is again lower than previous year. Classified, they are as follows :—

1939	
105 British films totalling ...	**700,777 ft.**
416 American totalling	**2,704,732 ft.**
1940	
72 British films totalling ...	**459,253 ft.**
225 American totalling	**2,283,799 ft.**

The drop in British films registered is not a true criterion of the amount of production activity in British studios during the past year. Details concerning the number of feature films made at each studio are difficult to obtain under present conditions ; however, the following list is as accurate as I can make it :—

Denham Studio	**8**
Ealing Studio	**6**
Gaumont-British	**8**
Highbury	**2**
Nettlefold's	**8**
Rock	**4**
Sound City	**5**
Twickenham	**4**
Warner's	**3**
Welwyn	**3**
Worton Hall	**4**

Total 55 productions, against 87 feature productions in 1939.

The number of new production companies registered has also decreased by 23. Here are the classified lists for 1937, 1938, 1939 and 1940 :—

1937—Capital involved : £769,100.
1938—Capital involved : £199,760.
1939—50 Production Companies.
6 Distributors.
2 Colour Companies.
4 Sound Companies.
1 Film Manufacturers.
Capital involved : £381,690.
1940—27 Production Companies.
3 Distributors.
1 Transport Company.
1 Laboratory.
Capital involved : £20,100.

A total decrease of £361,590 over the year.

Such is the Confidence

of British Exhibitors in
WESTERN ELECTRIC *as a stable force in the Industry, in*
MIRROPHONIC *as the Best Sound System in the World and in its*
MATCHLESS SERVICE *as a constant asset now more valuable than ever*

240 MIRROPHONIC Installations have been ordered during 1940

Western Electric
MIRROPHONIC
SOUND SYSTEM

1941 IN THE LABORATORY

Technical Possibilities in the Colour Field

By T. THORNE BAKER, F.Inst.P., A.M.I.E.E., F.R.P.S.

IN no department of kinematography was so much research being undertaken as in that dealing with colour. Various methods are competing for pre-eminence held at present by Technicolor. T. Thorne Baker, who writes this survey of possibilities during 1941, is especially competent to undertake this task, having been a research worker in colour for many years and until recent months a colour consultant in America. His photographic experience goes a long way back in the Industry

T. THORNE BAKER

SUCH production as goes on during the present days can only go on with suitable laboratory control, the word "laboratory" being taken to imply technical supervision in the studio as well as in the processing plant. As long as laboratory work exists, progress is bound to be made, for every problem brings new ideas, the elixir of research.

The uninterrupted meetings of the S.M.P.E. sections which meet at frequent intervals in New York and elsewhere deal with many more of the minor problems that interest the general studio and laboratory staff than do the bi-yearly Conventions, and it is to be hoped that when happier times return informal meetings of the kind will be staged frequently by the B.K.S.

Control of processing operations and exploitation of the advances in studio lighting facilities figured strongly amongst the work of 1940, including some attention to improved screen illumination, but underlying the general work in black and white there has been strenuous endeavour in the colour field; some of this colour work may have important repercussions on black-and-white technique during the coming year, and will be referred to again.

Simplifying Subtractive Methods

One of the big problems of the coming year is undoubtedly that of simplifying subtractive colour printing. Will advances in one-shot cameras of the split-beam type be such as to cheapen or simplify technique, or will the monopack film—the triple layer variety—be adopted for camera work in its place? If the film exposed in the camera be developed in colour as either a negative or positive transparency, it necessarily involves the making of separation negatives before any type of print can be produced, by imbibition or colour toning. Some excellent Kodachrome prints made from Kodachrome positive sub-standard films have been made, by the way, but the process is not one to lend itself as yet to commercial 35-mm. work. Is the making of separation negatives at leisure from a single colour transparency easier, less costly and speedier than the meticulous balancing and sensitometric work and register problems involved with the split beam camera?

It is an open secret that the problem is being attacked from several angles, such as Kodachrome-Technicolor, Dufaycolor-Dunning and so on. It is not a new problem, for imbibition prints were made in America from separation negatives made by the writer from Dufaycolor positives as far back as 1934—but production has to-day emphasised the need for further attacks, especially in view of the immense progress that has been made in single-layer colour technique itself. In spite of the application of Von Hubl's method of dodging colour dilution that has been made in screen-plate printing the continuity of quality does not compare with that of the subtractive process.

Monopack Advantages

The advantages of the monopack colour "negative," be it in natural or complementary colours, are fairly obvious. One film only for the camera, and a more or less standard black-and-white camera at that; increased lens aperture, greater speed of working, offering not so much reduction of lighting costs as scope for studio manipulation. The demand is absolute uniformity of film stock, foot by foot, and equal uniformity, of course, in the processed film, two points where the one-shot camera method scores. To-day, the making of separation negatives has boiled down to a straightforward proposition, and it is easier to control gammas and density ranges in this technique than in the case of split beam records. 1941 should see some interesting developments in camera work along these lines.

It is dangerous to prophesy these days, but it is no more than logical to look for other developments in connection with colour-forming developers. One reason is the very high transparency of the colour image, a point of which advantage will surely be taken from the projection standpoint. Suppose, for example, we take a piece of black-and-white positive print, processed in the normal way. If this is bleached in ferricyanide and bromide and redeveloped with a colour-forming developer to a warm black sepia, and the remaining silver salts are then removed by hypo and ferricyanide, a new positive consisting of dye only will be produced which has a far higher transparency than the original print. Here is a way to put up the effective screen brightness by at least 50 per cent

Advances Since 1905

It is 35 years now since Karl Schinzel, then a seventeen-year-old clerk, published the principle of three-layer colour photography, and he and his brother Ludwig later published the possibility of using a very large number of leuco-substances and dye generators for the purpose of forming dye compounds coinciding with the developed silver image. Pyrogallol and amidol had long been known to produce yellow or orange insoluble or difficulty-diffused dyes where the silver was reduced, and the application of the principle of dye-forming development to colour was evident when blue images were obtained with leucoindophenols and red images with thioindoxyl.

A few hours spent at the Patent Office library is an eye-opener to the immense amount of work which has been done in the last few years on dye couplers and dye forming developers. Film having received the normal exposure may be processed with a basic developer which we will call A, to which X, Y or Z may be added to produce different colours. The range of colours possible is very considerable, the quality excellent from a sensitometric standpoint, and apart from the extreme transparency of the positives so produced and the more brilliant screen image given we can see a substitute for coloured base stock, and also an elimination of *one* of the steps in the production of subtractive prints; for example, in an imbibition or dye-transfer process, one transfer is obviously dispensed with if we develop the basic film in one of the three subtractive colours, transferring dye images in the other colours on top. Incidentally, if the silver is not removed after dye-developing the silver bromide image, it will do away with the need for a fourth or key print in black. It is assumed, of course, that the mordant used for dye-transfer will not affect the colour produced by dye-development.

For the Experimenter

For the experimentally inclined, one "mother" solution may be given which will readily give a number of colours on direct development, an advantage being that the raw materials can now be obtained in this country, from British Drug Houses, Ltd. The formula is as follows:—

Diethyl paraphenylendiamin hydrochloride	10 grams
Sodium sulphite (crystals) ..	100 grams
Potassium carbonate ...	200 grams
Water to make	10 litres

This solution can be made to produce various colours, such as the following, by the additions named:—

Blue—	
Alpha naphthol	1 gram
Methyl alcohol	140 cc.
Bluish-green—	
Dichloroalpha-naphthol ...	1 gram
Methyl alcohol	100 cc.
Red—	
Paranitrophenyl acetonitrile	8 grams
Methyl alcohol	100 cc.
Yellow—	
Orthochloro acetoacetanilide	1 gram
Methyl alcohol	100 cc

And so on. Only the last-named is subject to patent protection. About 1 part of any of these colour former solutions is mixed with 10 parts of the basic developer

Such formulæ, which from practical experience can be recommended as more or less fool-proof, give some idea of the scope of the new potentialities in motion picture processing. As previously stated, colour-formers giving warm blacks suitable for general monochrome work exist, and if the silver salts which remain after colour development has been carried out are removed from the film, a new type of kine. film becomes available of the greatly increased brilliancy many may remember as having seen in the Ozalide and similar viscose processes. In view of the wide field for research in connection with this new form of processing, some interesting developments may be anticipated.

STILL CAMERA FEATURES FOR THE KINEMATOGRAPHER

Advantages of the Rising Front and Swing Back

By R. HOWARD CRICKS, F.R.P.S.

IT is a remarkable thing that, although many of our leading studio cameramen have had experience as still photographers, none of them has yet demanded a kinematographic equivalent to the rising and falling and swinging back of the still man. With certain exceptions, to be mentioned later, the kinematographer is still tied to the use of a lens centred with the film frame and squared with it.

Maintaining Verticals

In still photography the adjustments of plate carrier and lens board found in the more expensive cameras are used for innumerable purposes. The most obvious, of course, is to maintain the verticals when the camera is inclined upwards or downwards. A modern trend of artistry favours converging verticals, but most of us prefer to see a building as we think it appears to our eyes; certainly the modernists have the justification that such an appearance must be purely self-deception.

But there are innumerable applications of a less obvious nature, where the combination of a rising front and swinging back makes possible effects which would otherwise be exceedingly difficult, if not impossible. Shots of people taken from ground level, for instance, produce an unusual effect. Distortion deliberately introduced by such means might be of value in horrifics.

Movable Lens Possibilities

Frequently, shots needing an unusual depth of focus may be made possible by alteration of the optical axis. The still photographer has the advantage very often over the kinematographer of being able to work at a smaller lens aperture; on the other hand, this fact makes the need for such a device all the more pressing.

There are other cases where such a device could effect a considerable economy by avoiding the use of a camera crane or trucking shot. Consider that frequent type of shot, a person going upstairs; such a shot could be taken more simply and with greater naturalness and artistry by means of a movable lens than by the use of a crane.

As far as I am aware, only two attempts have been made to make these possibilities available to the kinematographer. One is to be found in the Eclair camera, where by adjusting the stop point of the lens turret a certain degree of rise of the lens is effected.

An American Device

The other was demonstrated some three or four years ago by the American cameraman, Hal Mohr. He provided the equivalent of a swinging back by pivoting the lens about its nodal point. By this means he was enabled to obtain such effects as a close-up of a character and a reflection in a mirror of a distant person, both quite sharp.

One difficulty is, of course, inherent in the design of the kinematograph camera; that it would not be practicable to tilt the film gate inside the camera. This only means, however, that all the adjustments must be made on the lens, in conjunction with the tripod head.

In order to have perfect freedom of adjustment, a universal lens mount would be needed; to permit of the lens being moved during a shot, a convenient type of handle (not knobs) and suitable scales and stops should be provided. It should have micrometer adjustments for vertical and lateral movement, and a ball-and-socket fitting, similar to that used by Mohr, or perhaps more conveniently a gimbal device, for angular movement. The latter, and also the tilting head of the camera stand, should conveniently be graduated in degrees, so that by tilting the camera and at the same time swinging the lens to the same angle, the lens axis could remain horizontal.

Longer Focus Needed

Having regard to the wide covering power necessary for such work, it is doubtful whether the customary 2 in. lens would be of long enough focus; a 3 in. lens would no doubt cover any normal angles. The customary lens aperture of f/2.3 to f/2.7 could still be used for many shots, although for others a smaller aperture might be necessary.

I will not pretend that such a device would ease the work of the cameraman; rather would it add to the worries of both the lighting and the operative cameraman. The former would have to consider when an off centre shot would be of dramatic or pictorial effect, and to decide upon the direction and extent of the lens movement; to the operative it would fall to make the necessary adjustments, and—not too easy a matter—to maintain critical focus all over the picture.

Nevertheless, I am convinced that once the cameraman had learnt to use such a device, it would add enormously to the artistic possibilities of his work, and at times effect quite an important economy.

◆

UNLAWFUL PETROL

Film Producers Fined

Two Cities Films, producers of a picture which was said to have been made with the approval of the M. of I., was fined a total of £9 and ordered to pay 15 guineas costs at Clerkenwell on Monday for unlawfully obtaining petrol used in cars in the film without coupons.

J. M. Symmons, prosecuting, said that for the picture "Freedom Radio" the company required the use of cars which were to be disguised as German and they hired three or four from a garage at Shepperton. Petrol was not supplied with the cars.

The garage manager pressed for coupons, and 100 coupons were sent to him. He had supplied 150 gallons. An application for coupons was made to the Divisional Petroleum Officer, but they could not be given after the petrol had been acquired.

The magistrate said that the company had done its best to put the matter right, and he did not take a serious view of the matter.

TRADE CHANGES
but the KINE YEAR BOOK will be published as usual
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Because of the changes that have recently taken place in the Trade, it will be an even greater necessity than ever previously. Always acknowledged the Encyclopaedia of the Industry the 1941 Edition will be an indispensable reference book to every member in every branch of the Kinema Trade.
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The Observation Window

Films and the Purchase Tax

LEAVING WITHOUT NOTICE

Bad Packing Crops Up Again

ADJUSTMENTS of the Purchase Tax to meet the varying practices of various trades occupy quite a big proportion of the time of civil servants engaged in arranging its incidence. The film Trade was well rid of it when, following representations made to the Treasury, it was resolved to remove films from the scope of the tax and substitute therefore an increased Entertainments Tax. Nevertheless, there is a department of the Industry where the tax operates—the sub-standard field—and a letter from the Treasury to the British Film Institute sets out the conditions in which the tax will apply.

"I AM directed to inform you," the letter from the Customs authorities reads, "that in certain circumstances processed sub-standard kinematograph films are chargeable with Purchase Tax at the rate of 33⅓ per cent. of their wholesale value under Class 22 of the schedule of taxable goods. In order to incur liability to tax, however, such films must be produced in quantity for general sale. Copies of any films, therefore, which are produced solely for sale to a film library for hiring out to schools, and are subject to control by the library for that purpose and are not otherwise offered for general sale or hire to the public, are not chargeable with tax."

EDINBURGH exhibitors debated very seriously at their last meeting the practice which appeared to be extending of projectionists leaving their jobs without notice and leaving the projection room unmanned. The discussion ranged around the legality of retaining the three days' "lying money," as Scots term the amount of wage kept in hand in such circumstances.

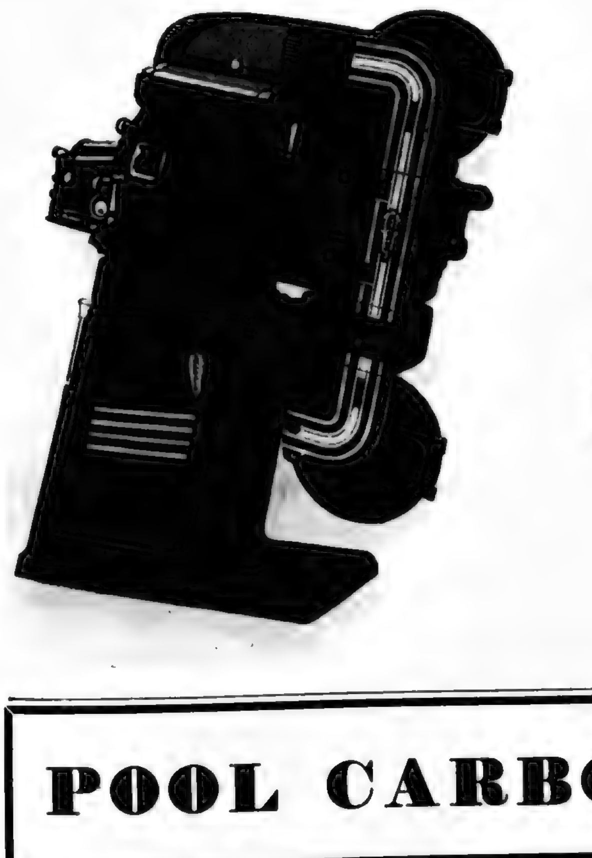
THIS does not appear to touch the practice at its most serious point. It is not a matter of whether "lying money" may be retained, but the great inconvenience caused to the theatre by such sudden relinquishing of positions. "The show must go on" as a slogan has been entirely rejected by such projectionists. A loyal servant would see to it that his employer was not let down.

WITH a number of new workers taking up jobs in the projection room the old trouble (which had lessened somewhat) of careless packing of films on return to renters has cropped up again. This carelessness not only causes damage to an article of value, sometimes necessitating the reprinting of a whole section, but it also makes difficulties for the exhibitor's employee who next handles the copy, should it have been found impossible to check it over completely in the renter's dispatch department.

THREE new types of fluorescent lamps are announced by G.E.C. in America. These are of the general lighting type, and not to be confused with the ultra violet type used for awakening fluorescence in specially treated surfaces.

ONE of the three is a 100-watt, 60-in. tubular bulb with a diameter of 2¼ in. It is credited with producing more than double the amount of light emitted by the standard G.E.C. 40-watt white fluorescent. The second is a medium light, and the third a pencil size lamp smaller than any marketed so far by the company.

J. BENSON.



THIS WEEK'S PROJECTION PICTURE

The new Brenkert "80" projector referred to in the adjoining column. The projector is a handsome streamlined machine

POOL CARBONS

TECHNICAL PROGRESS IN A YEAR OF WAR—II.

A Survey of New Inventions

By R. H. CRICKS, F.R.P.S.

A DEVELOPMENT necessitated by the lower speed of fine-grain recording stock is the use of a mercury lamp for recording; this has been pioneered by Paramount, but involves certain complications such as a constant-temperature control[18].

In the more fundamental aspects of sound, RCA have carried out valuable research work, and have produced a number of oscillograms illustrating the rapidity with which a sound impulse builds up to its full amplitude—a matter of considerable importance in regard to noise-reduction systems[19]. The measurement of the Donner or photographic rectification effect is the purpose of an instrument devised by Ufa in Germany[20].

On the mechanical side of sound equipment, a new material introduced in America under the name of Koroseal appears to have certain advantages in the construction of filter systems; it is apparently a form of synthetic rubber, but, unlike ordinary rubber, has an inherent damping effect[21].

The production of sound tracks by synthetic means is always a fascinating subject. A method which is virtually a photographic equivalent of the electric organ—the component frequencies of sound being recorded by photographing with varying densities the serrated edges of rotating discs—has been suggested by Philips[22], whose Eindhoven factories, now in German hands, have recently been the object of attention by British bombers.

Numerous tools for the measurement and maintenance of sound quality have been introduced. A.M.P.A.S. have marketed a new series of sound test films[23]; a flutter-measuring device has been perfected by RCA[24]: a simple device is used by the Ace Film Laboratories for measuring accurately the position of the track on the film[25].

Film Editing

A paper of interest to every film editor appeared in an Italian journal, and gave in effect a complete alphabet of recorded sounds. Many aspects of sound-track editing were also dealt with[26].

The scientific phenomenon whereby fluorescence due to ultra-violet irradiation may be quenched by infra-red rays is the principle employed in an ingenious device patented by Kodak for viewing negatives as positives. A fluorescent screen is irradiated by ultra-violet rays, and the picture is projected upon it by infra-red rays[27].

Laboratory Work

In the laboratory, research has been devoted chiefly to the less tangible factors affecting picture and sound quality. Two lines of research have been undertaken by Kodak: the first into the influence upon development of the thickness of the emulsion[28], and the second into the chemical constituents of the developing and fixing baths[29]. Similar work has been done also by RCA[30], while B. C. Sewell, of Gainsborough Studios, has investigated the directional effect[31].

The regeneration and preservation of film has received increasing attention. Olympic Laboratories have introduced a new emulsion hardening process[32], while the problem of extending the life of prints is obviously of enhanced importance in Germany[33].

On the more practical side, what has been described as the last word in laboratory equipment and lay-out is the new Warner Laboratory, near Hollywood. Features of this laboratory are the use of air conditioning throughout, the accuracy of temperature control of all solutions, and the electrolytic silver recovery plant[34]. A new printing machine has been developed for this laboratory[35].

A projected British printing machine, which is doubtless held up by pressure of war work, is the new Vinten eight-way machine, which prints four complete married prints in one operation[36]. A model of the RCA non-slip printer is being manufactured by Bell and Howell[37]. In Germany, Klangfilm have produced a new sound printer[38].

Projection Equipment

Turning now to the kinema, much new apparatus for the projection room has been introduced to the American market, but is not likely to be seen in this country during the war. The Century Projector Corporation (formerly Kaplan, whose agent in this country is Jack Roe) has brought out a new model of projector, features of which are the simple and accessible mechanism, and the use for the main shafts of ball-bearing[39]. Of a new Brenkert model few details are yet available, save that it is of very handsome appearance, mounted on a massive pedestal stand[40].

Most of the American manufacturers have produced new arc lamps: Forest, Brenkert, Simplex, Ashcraft, and Strong, of the H.I. mirror type[41], while Ted Hall, of Hall and Connolly fame, has produced a well-designed rotating-positive condenser arc[42]. The Droll Theatre Suppy Co. has introduced a novel economy idea, a new carbon being clipped by means of a metal sleeve to the stub of the old one[43].

In this country, the Carbon Pool, notwithstanding the enormous demands of the fighting services, has on the whole maintained good service, although its range omits one or two of the less widely used types or sizes[44].

Discharge Lamps

It is hardly to be expected that any advance would have been made in the present circumstances in regard to the use of discharge lamps for projection. One development which will no doubt have far-reaching effects in the future is the introduction to their lists by the B.T.-H. Co. of the compact-source mercury lamp, presumably similar to the type already described by G.E.C.[45]; it has a consumption of 500 watts, and an initial emission of 25,000 lumens (an efficiency slightly lower than that of other high-pressure types) and is made with either a pre-focus or bi-post cap.

In this connection, reference should also be made to the marketing by Kodak of the Egerton high-speed discharge lamp, under the name of the Kodatron Speedlamp; it is capable of an exposure of only 1/30,000-second, with an exceedingly high light emission[46].

In connection with the discharge lamp, a particularly interesting development in the United States is the use of carpeting dyed with fluorescent materials, which in the light of a discharge lamp, glows and serves to illuminate kinema gangways and steps[47].

Arc Rectifiers

Only one advance is to be reported in the field of rectifiers: the Westinghouse selenium rectifier, known as the Westalite. Advantages claimed for it over the former copper-oxide type are its ability to work at higher temperatures and the consequent reduction of bulk and cost for a rectifier of given output; apparently the instability usually associated with selenium has been overcome by the use of a new alloy. This rectifier is actually not yet available to the film Industry[48].

Details have also been made available of the Westinghouse phase-changer circuit, which by modification of the basic circuit whereby a third phase may be obtained from the point of connection of a choke and condenser across single-phase mains, produces a three-phase output of a stable nature, reducing flicker and at the same time maintaining a good power factor[49].

Colour Systems

The only practical development in the field of colour is the perfecting of a printing process for Kodachrome. No details of the method are yet available, other than that prints are made on Kodachrome Type A stock, using a light source of carefully controlled colour temperature, in conjunction with special filter systems. In the case of American prints, the colours are said to be an excellent approximation to those of the original[50].

The increasing importance of colour not only in our own Trade, but throughout every branch of science and industry, is reflected in the fact that organisations have been recently set up both in this country and in the United States to co-ordinate colour research. In this country, the Physical Society has formed a Colour Group, of which the B.K.S. is a founder member[51]; while in America the S.M.P.E. is a member of the Inter-society Colour Council[52].

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18. J.S.M.P.E., 1/40, p. 12; 19. J.S.M.P.E., 1/40, p. 43; 20, Kinotechnik, 12/39, p. 263; K.W., 25/1/40, p. 23; 21, J.S.M.P.E., 10/40, p. 406; 22. Philips Technical Review, 6/39, p. 167; 23, A.M.P.A.S. Bull., 29/4/40. J.B.K.S., 7/40, p. 147; 24. International Projectionist, 2/40, p. 12; 25, J.S.M.P.E., 1/40, p. 38; 26, Bianco e Nero, 4/40, p. 3; 27, Mr. Pat. 509.308; 28 Phot. J., 1/40, p. 12; 29, J.S.M.P.E., 5/40, p. 485; 30, J.S.M.P.E., 9/40, p. 282; 31, J.B.K.S., 4/40, p. 84; 32, K.W., 28/11/40, p. 32; 33, Kinotechnik, 11/39, p. 248; B.K.S. Bull., 2/40; 34, J.S.M.P.E., 9/40, p. 294; 35, A.M.P.A.S. Bull., 2/40, p. 4; 36, J.B.K.S., 4/40, p. 59; 37, K.W., 11/1/40, Studio Section, p. 3; 38. Kinotechnik, 1/40, p. 3; 39, Better Theatres, 29/6/40, p. 34; 40, International Projectionist, 7/40, p. 6; 41, Better Theatres, 7/40, p. 35; 42, Better Theatres, 6/40, p. 35; 43, International Projectionist, 7/40, p. 10; 44, K.W., 24/10/40, p. 18, 31/10/40, p. 30; 45, Illum. Eng. Soc. paper, 18/4/39; 46, Photo Technique, 9/40, p. 52; 47, Better Theatres, 3/40, p. 19, 7/40, p. 19; 48, Ideal Kinema, 10/40, p. x; 49, Ideal Kinema, 10/40, p. vii; 50, J.S.M.P.E., 11/40, p. 464; 51, B.K.S. Bull., 12/40; 52, J.S.M.P.E., 10/40, p. 361;

Continued on page 92

COLOUR MEASUREMENT AND NOMENCLATURE

Apparatus and Methods Employed in the Laboratory

BRIGHTNESS, HUE AND SATURATION

THE scientific aspects of colour formed the subject of a paper by H. D. Murray, M.A., F.I.C., delivered to the B.K.S. on Saturday, January 4. The paper was illustrated by demonstrations of various types of colorimetric and photometric apparatus.

Mr. Murray first differentiated between the objective and subjective meanings of the word "colour." Our subjective awareness of colour is due to the luminous sensation arising in our eyes and in their related nervous mechanisms. Speaking objectively, we refer to qualities of material objects which exist independently of the human eye. Thus, a man born blind can have no awareness of colour, but he may know as much about colour as a normal man.

Colour sensations differ among themselves in respect of three attributes: brightness, hue and saturation. By mixing white with a colour a tint results; by mixing black with a colour a shade results.

Measurement Methods

The distribution of energy within the limits of the visible spectrum can be determined by means of the spectrophotometer, which consists of a spectroscope and a wavelength meter, and a photometer by which the energy throughout the visible spectrum is measured. Results may be expressed either in the form of the ratio of incident to transmitted or reflected light of the particular wavelengths, or the photometric density of the surface may be read directly. The factor for the total reflected or transmitted energy is obtained by integrating the energies in the separate wavebands. The reciprocal of the total transmission is known as the absorption.

In a direct-recording spectrophotometer marketed by the G.E.C. of America two monochromatic bands of light from an incandescent lamp pass through two polarising prisms, and between these prisms are divided into two beams perpendicularly polarised, by means of a Wollaston prism. The second polarising prism rotates about its axis at the rate of 30 revolutions per second, so producing an alternation of the two beams, whose relative intensity is controlled by angular setting of the first polarising prism. The two beams impinge upon a photo-cell.

By making use of the fact that the phase of the signal current shifts through 180 deg. at the point of balance, a motor whose field coils are excited by the amplified cell current is caused to rotate in one direction when the photometer is out of balance on one side, in the opposite direction when out of balance on the other side, and to cease its rotation when at the point of balance. Thus the motor is caused to make its own photometric setting, mechanical coupling permitting a stylus to produce a smooth photometric curve.

Use of the Wedge Spectrograph.

For recording rapidly and in simple form the transmission limits of a transparent material the wedge spectrograph is a very convenient instrument. It follows in principle the prism spectrograph, but the eye is replaced by a photographic plate and the prism by a diffraction grating. In front of the slit is placed a wedge of optically worked black glass, tapering to practically clear glass at one end of the slit. The plate records the spectrum behind a scale engraved on plain glass, and in the exposure the horizontal scale represents the wavelengths, and the vertical scale the density of the wedge. The reading of such an instrument is, however, complicated by the sensitivity curves of the photographic emulsion.

Types of Colorimeter.

Several types of colorimeter have been designed in which the colour of the sample is matched against light which passes through three colour filters, red, green and blue. Thus in the Donaldson colorimeter, a composite beam, consisting of variable amounts of red, green and blue light, is mixed in a diffusion box; the operator is able, by varying the components of the mixture, to produce a colour of known specification which can be matched to the colour sensation under test.

Other colorimeters have been constructed employing subtractive methods of colour mixture, of which the Lovibond Tintometer is probably the best known. In this, a number of slides of red, yellow, and blue glass of increasing depth are introduced into the beam. The latest form of Tintometer, designed by Dr. R. K. Schofield, is similar in principle, but embodies mechanical improvements.

The Hilger-Nutting Spectrophotometer

All these instruments produce arbitrary readings of the transmission or reflection in the three colour bands. At a meeting of the Commission Internationale de l'Eclairage (C.I.E.) held at Cambridge in 1931, three standard stimuli, known as the *R,G,B,* stimuli were defined as narrow wavebands at 7000, 5461, and 4358 Å respectively. A mercury-vapour lamp can be used as a source of the green and blue stimuli, with Wratten filters, while for the red, a gas-filled lamp can be used in conjunction with an Ilford "spectrum red" filter.

Instrument readings may be referred to these C.I.E. standards by simple mathematical conversion, or graphically, by representing the three unitary stimuli as the points of an equilateral triangle. In practice, instead of the triangle formed by the points *R,G,B,*—which has the objection that all spectral colours fall outside the triangle—three arbitrary and unreal stimuli, *X,Y,Z,* have been so chosen that all colours fall within the triangle, and white is the centre point.

Colour and Brightness

In defining a colour, it is necessary, in addition to giving its position in the colour triangle, to give a value to the brightness. This is given by the ratio of the $\underline{Y}$ coefficient for incident to reflected or transmitted light.

It is possible to specify a colour stimulus in terms of brightness factor, dominant wave-length, and purity. These term match the corresponding psychologic attributes thus:—

Psychological. (Subjective).	Colorimetric. (Objective).
Brightness.	Brightness factor.
Hue.	Dominant wave-length
Saturation	Purity.

The last two terms can be obtained fron the trichromatic diagram.

Complementary spectral wave-lengths ma be found on this diagram by taking an point and determining where a line joinin this point to the white (central) point cut the spectral locus again on extrapolation In this sense, there are no complementari to wavelengths between 4950 and 5650 Å the sensation complementaries to th greens, however, are the magentas.

Colour stimuli are, strictly speaking, complementary only when, in addition to the dominant wavelengths being complementary, the brightness factors also have such values that the two stimuli added together optically match a given neutral (white) stimulus. For example, in systems of additive two-colour kinematography, the colour stimuli are complementary if they give a white screen on projection.

In interpreting results on the trichromatic diagram, it must be borne in mind that the sensitivity of the eye varies with change in hue and saturation. Several methods of transforming the C.I.E. coordinates to allow for this factor have been devised.

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Chemical Processing as Damage Preventative

LONGER LIFE FOR THE POSITIVE COPY

By JOHN A. OJERHOLM
(Olympic Kinematograph Laboratories, Ltd.)

THE subject of film damage is dealt with in the following article by John A. Ojerholm, head of Olympic Laboratories. He argues that while it cannot be contested that some 90 per cent. of damage occurs in the projection room, the high average of competence among projectionists is such that it is obvious that this damage is beyond the control of the operator and could not be prevented by him.

JOHN A. OJERHOLM

THE damage that is most common to new film is of three types—namely: pulled or torn perforations, scratched emulsion, and buckled or warped film caused by the shrinking or swelling of the gelatine when brought in contact with the heat of the projection lamp.

The first listed, "pulled or torn perforations," is, in most cases, caused by the condition of the film itself and cannot always be averted by the most competent of projectionists, nor by the projectors being in correct operating condition.

This damage usually occurs within the first four or five times the film is run through the projectors and is due to deposits of emulsion collecting on the shoes of the aperture plate. These deposits rarely ever build up to a point where the pressure between this plate and the tension on the opposite side of the film is increased sufficiently to cause the teeth of the intermittent sprocket to tear the perforations in forcing the film or picture down in front of the aperture, but the smallest deposit of emulsion on either of these shoes becomes baked to a point of hardness sufficiently that its action on the emulsion of the film then passing over it is similar to passing a diamond over a pane of glass.

Forming a Cutting Edge

If the diamond does not start scratching or "to bite" into the surface of the glass then there is very little drag or traction to it. Once the diamond does take hold, however, the drag or traction then is considerable. This same action and its results occur to the film. If the emulsion deposit does not get a cutting edge on it and permits the film to pass over it as the flat surface of a diamond would permit its passage over a pane of glass, then there is very little probability of any damage to the film. But once this smooth edge is changed, by additional deposits of emulsion, to a cutting edge, and it begins to cut or "bite into" the emulsion of the film, then so much resistance is offered against the free passage of film over this deposit that the teeth of the intermittent sprocket will tear or pull the perforations in causing the image to be pulled down past the aperture.

Overloading the Intermittent

When such emulsion deposits are built up and the free passage of the film over the aperture plate is interfered with, it makes itself evident to the projectionist by the excessive noise of the intermittent movement offered in protest against its overload. The projectionist can only do one of two things: place a lubricant of some kind on the film before it reaches the aperture plate, or stop the projector and remove the deposit that is causing the trouble. Either of these two procedures, while necessary, is not practised by the average projectionist except under such emergencies.

Scratches in the emulsion, in the picture area of the film, are nearly always caused by careless handling of the film either in the projection booth or in the exchange inspection room, or by improperly adjusted and dirty projectors.

Reducing the Damage

Long runs of film, made under 100 per cent. proper operating conditions, have shown that this damage can be kept at a minimum, but a visit to any theatre in our country to-day that is showing film that has had one or two or more prior booking dates and the film has not been properly treated prior to the initial run, will disclose a screened picture with many disfiguring scratches in it. This is a damage that every effort should be made to eliminate, as it mars proper screen presentation in every instance, and is the most common of all damages to film that does reach the screen.

Buckled or warped film is no half-way item in film damage. Either it is bad enough that the picture cannot be kept in focus on the screen and is therefore unserviceable, or it is insufficient to cause this trouble.

This latter form of damage is likely to occur only to new film unless same has been properly treated to retard it prior to its first screening, for it is due to the sudden withdrawal of moisture from the gelatine or the swelling of the gelatine from its contact with the heat of the projection lamp, and is not likely to occur to film that is seasoned.

The Exhibitors' Right

Inasmuch as the success of the theatre depends on the screened picture, the least we can demand is that the artistry and all other efforts represented by the picture should be unmarred by physical defects which prevent a satisfactory screening of the film, and which could be prevented by proper treatment. These defects are observable whenever film is not properly treated, but they **will not occur to film that has had its gelatine chemically seasoned** before it is subjected to its initial screening or exposed to the heat of the projection lamp. Every theatre is entitled to film that has been so treated.

Every theatre is entitled to receive film that is thoroughly prepared for screening, and it should not be the duty of the projectionist in that theatre to have to wax, oil or otherwise treat that film to ensure its uninterrupted screening, nor should he be held responsible for the oil that he must necessarily apply to film, with the result of overloading the projector in pulling such film past the aperture.

Most of the American producers and renters have found a relief from the above conditions by a chemical treatment applied to their film at their laboratories, and I feel safe in saying that it would be the wish of every projectionist in this country that all new film be subjected to some sort of treatment which I have indicated, so that they could feel reasonably sure that no film would be damaged while in their charge.

It is to the renters' interest to see that the print is satisfactory. Treatment of the film will achieve this and will also ensure a longer physical life to their prints by the elimination of the cause of film damage; there will also be a definite economy in the doing away with accounting controversies arising from the necessity of replacing faulty prints and the loss of time and rentals in respect of the booking records of a print withdrawn from service.

THE COATED LENS IN THE STUDIO

INCREASED TRANSMISSION RESULTS

THAT in the studio the coated lens produces an even greater improvement in light transmission than would seem theoretically possible has been urged from many quarters. While photometric measurements of treated lenses have shown an increase of transmission due to the coating of about 40 per cent., results on a production set have proved that scenes shot with the treated lenses printed between 4 and 6 Cinex printer lights lower than identical scenes made with untreated lenses, the increase averaging 58 per cent.

Optical bench tests show that the definition and resolving power of treated lenses are increased. There is also a very noticeable improvement in image contrast and brilliance. The colour correction of the lens is unchanged, since this characteristic depends upon factors in no way affected by the treatment.

The depth of focus at a given aperture is not changed, since depth of focus depends entirely upon the linear aperture of the lens. However, since the light transmission of a treated lens is increased, the lens can be correspondingly stopped down, so adding to the depth of focus

The reduction of flare is illustrated graphically by shots taken straight into the sun. While in the normal lens no fewer than 13 strong flare-spots were visible, with the coated lens only one faint flare was seen. If this freedom from flares can be accomplished with the sun as a source, it goes without saying that little trouble will be encountered from street lights, automobile headlights, bright windows, or artificial lights in rooms.

A process adopted by Dr. Strong consists in depositing a film of suitable material on the glass surface by the high-vacuum evaporation technique. The film can be deposited in pourous form, and thus the film exhibits an index of refraction which is an average of the index of the evaporated material and that of the included air. Thus it is possible to get an index very nearly equal to the square-root of the index of the glass, which represents the optimum.

FILMS REGISTERED UNDER THE ACT

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period November 28 to December 17. Films the names of which appear in italics are part of a series (or serials).

Title of Film.	Registered.	Maker's name.	Length (feet).	Registered No.
BRITISH.				
NOVEMBER 28.				
Fiddlers All	New Realm ..	New Realm ..	769	Br./R. 3577
Old Bill and Son ..	G.F.D.. ..	Legeran Films	8,629	Br./Dr. 3579
New Forest Borderland	E. Russel Oakley	E. RussellOakley	1,500	Br./R. 3580
An Unrecorded Victory	M-G-M ..	G.P.O.. ..	1,796	Br./R. 3581
Air Communiqué ..	N.S.S. Productions.	G.P.O.. ..	575	Br./E. 3590
Pathe Pictorial Nos. 235/247 :—				
PathePictorialNo.242	Pathe	Pathe	820	Br./R. 3598
Into the Blue ..	Warner ..	G.B. Instructional.	948	Br./R. 3602
Fingers	"	Warner First National Prod.	6,251	Br./R. 3608
NOVEMBER 30.				
PathePictorialNo.243	Pathe	Pathe ..	898	Br./R. 3611
DECEMBER 6.				
Pathe Pictorial Nos. 235/247 :				
Pathe Pictorial No. 244	Pathe	Pathe	878	Br./R. 3616
Pathe Pictorial Nos. 261/273 :				
Pathe Pictorial No. 261	" ..	" ..	879	Br./R. 3617
Pathe Pictorial No. 262	" ..	" ..	866	Br./R. 3618
Pathe Pictorial No. 263	" ..	" ..	825	Br./R. 3619
Furnaces of Industry	U.A.	Merton Park ..	1,027	Br./R. 3620
DECEMBER 10.				
Kings of Spades ..	Kinograph ..	J. G. Squiers	1,766	Br./R. 3631
DECEMBER 12.				
Neutral Port	G.F.D.. ..	Gainsborough. .	8,300	Br./Dr. 3639
Gasbags	" ..	" ..	6,940	Br./Dr. 3640
DECEMBER 13.				
You Will Remember ..	British Lion ..	Jack Raymond Productions.	7,867	Br./R. 3641
DECEMBER 16.				
Come Up Smiling ..	A.B.F.D. ..	Cinesound Productions.	5,868	Br./E. 3649
Young Veteran ..	" ..	Ealing Studios	2,084	Br./R. 3650
Raising Soldiers ..	" ..	British Movietone News	927	Br./R. 3651
Pathe Pictorial Nos. 235/247—				
Pathe Pictorial No. 245	Pathe	Pathe	818	Br./R. 3653
DECEMBER 17.				
The Fair River ..	Kinograph Distributors.	C. J. Cayley	1,530	Br./R. 3662
Hidden Kingdom ..	" ..	Lt.-Col. F. M. Bailey, C.I.E.	1,634	Br./R. 3663
We've Got to Get Rid of the Rats.	N.S.S. Productions.	Strand Film Co.	630	Br./E. 3664
Neighbours Under Fire	" ..	" ..	640	Br./E. 3665
FOREIGN.				
NOVEMBER 28.				
Santa Fe Bound ..	Equity British ..	Reliable	5,425	F. 3578
Strike Up the Band ..	M-G-M	M-G-M	10,759	F. 3582
The Milky Way ..	" ..	" ..	716	F. 3583
Pleasure Bound in Canada.	Columbia ..	Columbia ..	786	F. 3584
Fishing in Hawaii ..	" ..	" ..	872	F. 3585
Fireman Save My Choo-Choo.	" ..	" ..	1,574	F. 3586
You're Next	" ..	" ..	1,528	F. 3587
Community Sing No. 34	" ..	" ..	921	F. 3588
Washington Parade No. 9.	" ..	" ..	892	F. 3589
NOVEMBER 29.				
Bubbling Troubles ..	M-G-M	M-G-M	968	F. 3591
Buyer Beware ..	" ..	" ..	1,903	F. 3592
Suva, Pride of Fiji ..	" ..	" ..	783	F. 3593
Social Sea Lions ..	" ..	" ..	876	F. 3594
Trifles of Importance	" ..	" ..	980	F. 3595
Tom Turkey and His Harmonica Humdingers.	" ..	" ..	652	F. 3596
The Baron and the Rose	" ..	" ..	971	F. 3597
Marked Men	Pathe	Monogram Producers releasing	5,781	F. 3599
Up in the Air. . ..	" ..	" ..	5,497	F. 3600
NOVEMBER 29.				
Gambling on the High Seas.	Warner	Warner Bros. Pictures, Inc.	4,917	F. 3601
The Man Who Talked Too Much.	" ..	" ..	6,729	F. 3603
Hobo Gadget Band ..	" ..	" ..	671	F. 3604
All This and Heaven Too	" ..	" ..	12,614	F. 3605
Fagin's Freshmen ..	" ..	" ..	720	F. 3606
Three Minute Fuse ..	" ..	" ..	933	F. 3607
The Egg Hunt. . ..	Columbia ..	Columbia Pictures Corpn.	655	F. 3609
Queen of the Yukon ..	Pathe	Monogram Pictures Corpn.	6,545	F. 3610
NOVEMBER 30.				
Drums of the Desert ..	" ..	" ..	5,733	F. 3612
DECEMBER 2.				
Roamin' Wild	Equity British	Reliable Picture Corpn.	5,400	F. 3613
Rhythm on the River	Paramount ..	Paramount Pictures, Inc.	8,425	F. 3614
DECEMBER 3.				
Kit Carson	United Artists ..	Edward Small Prodns., Inc.	8,681	F. 3615
DECEMBER 6.				
Pinto Rustlers. . ..	Equity British ..	Reliable Picture Corpn.	5,600	F. 3621
DECEMBER 9.				
Sandy is a Lady ..	G.F.D.	Universal ..	5,760	F. 3622
Spring Parade ..	" ..	" ..	8,061	F. 3623
Private Affairs ..	" ..	" ..	6,736	F. 3624
Meet the Wildcat ..	" ..	" ..	5,536	F. 3625
A Date with Destiny	Paramount ..	Paramount ..	8,126	F. 3626
Pinky Tomlin and His Orchestra.	" ..	" ..	923	F. 3627
Wedding Belts ..	" ..	" ..	577	F. 3628
Sporting Everglades ..	" ..	" ..	860	F. 3629
Nurse Mates	" ..	" ..	628	F. 3630
DECEMBER 10.				
The Man I Married ..	20th Century-Fox	20th Century-Fox	6,940	F. 3632
Girl from Avenue A ..	" ..	" ..	6,582	F. 3633
Charlie Chan at the Wax Museum.	" ..	" ..	5,723	F. 3634
Bad Man of Wyoming	M-G-M	M-G-M	7,916	F. 3635
DECEMBER 12.				
Going Places No. 82 ..	G.F.D.	Universal ..	870	F. 3636
Bad Man from Red Butte	" ..	" ..	5,249	F. 3637
Diamond Frontier ..	" ..	" ..	6,350	F. 3638
DECEMBER 13.				
Sky Murder	M-G-M	M-G-M	6,509	F. 3642
Girl from God's Country	British Lion ..	Republic ..	6,638	F. 3643
Melody Girl	" ..	" ..	6,401	F. 3644
Jolly Old Higgins ..	" ..	" ..	5,992	F. 3645
Carolina Moon. . ..	" ..	" ..	5,750	F. 3646
The Carson City Kid	" ..	" ..	5,081	F. 3647
Rocky Mountain Rangers.	" ..	" ..	5,151	F. 3648
DECEMBER 16.				
Danger Ahead ..	A.B.F.D.. ..	Criterion ..	5,145	F. 3652
The Great Dictator ..	U.A.	Charles Chaplin Film Corpn.	11,162	F. 3654
The Dandy Lion ..	Paramount ..	Paramount ..	599	F. 3655
Texas Rangers Ride Again.	" ..	" ..	6,151	F. 3656
North West Mounted Police.	" ..	" ..	11 293	F. 3657
Moments of Charm, 1941	" ..	" ..	889. .	F. 3658
DECEMBER 17.				
Puttin' on the Act ..	" ..	" ..	570	F. 3659
Christmas in July ..	" ..	" ..	6,031	F. 3661
You Can't Shoe a Horsefly.	" ..	" ..	588	F. 3660

The registered length of the film "Lucky Partners" (F. 3415) has been altered to 8,894 ft.

KEY TO REGISTRATION PREFIXES.

Br./E. indicates "Registered for the exhibitors' quota only."

Br./R. indicates "Registered for the exhibitors' and renters' quotas."

Br./DR. indicates "Registered for the exhibitors' quota and doubled for the renters' quota."

Br./TR. indicates "Registered for the exhibitors' quota and trebled for the renters' quota."

Documentary Films Supplement

Continued from page 67

A SHORT FILM EVERY FORTNIGHT

Team Work at Merton Park

SINCE September, 1939, Merton Park Studios have produced short films at the rate of nearly one a fortnight for national propaganda and advertising purposes.

As specialists in the dramatisation of industry, Merton Park teams have been called in to make national films of guns, armaments of all kinds, steel, salvage, shipbuilding, coal, convoy and farming. There is being planned at present the first two-reel Technicolor industrial made in this country on the subject of cotton fabrics.

Nearly finished is a two-reel picture, "Learning to Live," about British education. Other subjects in course of preparation include electricity and railways. M.O.I. shorts include the Stanley Holloway "Alberts" films for the National Savings Committee.

Other films are being made for the War Office. Seven short Technicolor advertising films have been made and the recently announced "Variety Interlude." A series of these films offers national advertisers replacement of lost sponsored radio by presenting favourite stars in kinemas. Meanwhile, however, production of five-minute black-and-white advertising films still continues.

Conducted by THE SHOWMAN

SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

INGENUITY AND A SAW—EFFORTS FOR HURRICANES —OBVERSE AND REVERSE—SINGING FOR WOLLIES

IN these days of meagre publicity and drab bills giving, in most cases, no more than the name of the hall, titles of the film and names of the stars, it is a pleasure to notice that the Odeon circuit is putting out a series of pictorial quads to advertise their programmes.

In each case the essential letterpress details are supplemented by a suitable surround or pictorial decoration and the effect is many times better from an eye-catching point of view than the plain printer's type poster. The latest I have noticed, for instance, has an excellent portrait of Shirley Temple in character. These unusual posters stand out from all the rest within sight.

LAST week I recorded Bert Gordon Smith's construction of an aeroplane from odds and ends of three-ply and cardboard to publicise "The Flying Deuces." This week he sends a picture of the ingenious conversion of the 'plane structure into a lightship to advertise "Men of the Lightship," a short film of outstanding quality.

An alteration to the wings and the hull of the ship was made, a cigarette carton on deck for the deckhouse, a broomstick and two hat-boxes achieving the general shape. Some old scenic canvas, suitably touched up with limewash and lampblack, and the lightship was completed.

Apart from the ingenuity in contrivance, great credit is due to B. G. Smith for so publicising a short, a practice which we have continually advocated in these columns.

Its purpose fulfilled, the lightship once again became an aeroplane, with a money-box within and an aperture in the side to receive contributions for the local Spitfire Fund.

Turkeys and Hurricanes

WYNDHAM LEWIS, of the Swiss Cottage Odeon, has been appointed chairman of the publicity committee of the Hampstead Hurricane Fund and in that capacity recently carried out a wonderful piece of work which raised a substantial sum. With the assistance of his house manager, J. Levine, he organised a Christmas competition in which, for an entry fee of 6d., patrons had the chance of being the recipients of 170 prizes, including 25 Norfolk turkeys and 20 brace of pheasants—the latter generously presented by Oscar Deutsch. The event was so popular that no less than £645 was raised for the fund, while a further £60 was obtained by means of a collection in the hall.

"Turnabout" Reflections

A NOVEL twist to a display was made by J. E. Wyard, of the New Globe, Lawrence Hill, Bristol, in connection with "Turnabout" (U.A.), which he was showing at the theatre. Arranging a display in the foyer of the house, he used as a centrepiece a large panel, on both sides of which he had matter about the film painted, such as the names of the stars, the date of showing, and such teasers as "Amazingly daring," "Screamingly funny," "You must see 'Turnabout.'" This panel was mounted on a gramophone turntable, which was kept slowly revolving.

The lower part of each side of the panel had the words painted on it upside down, and on the opposite side of the foyer a mirror was arranged which caught the reflection of the revolving panel and enabled spectators to read the reversed wording. The mirror was placed in a position where it attracted the attention of patrons as they entered and the first glimpse many of them had of the display was in the mirror.

Interludes Aid Woollies Fund

SELWYN TAYLOR, manager of the G.-B. Picture House, West Hartlepool, has in the past year sent 1,000 wool garments to the naval Forces, a record for any northern kinema. A great factor in his success was the intense interest he has created in the scheme by means of his special musical interludes which he personally conducted every Friday night. He composes a topical verse for community singing, and each week it is different. "Roll Out the Barrel" is usually followed by the public dropping their coppers in it for the Navy Woollen Garment Fund. Patrons make the garments and it is noteworthy to remark none of the wool handed out for this purpose has so far been stolen.

PENSION BOOK PASSES

To mark the ninth birthday of the Rialto Cinema, Blackburn, of which J. Hampson Pilkington is manager, 1,200 people were given free entertainment. Old age pensioners were admitted to matinées on production of their pension books during the Christmas season, and others who benefit are the limbless ex-Service men, Old Contemptibles, Women's Goodwill Club, the Franciscan Convent and Nazareth House.

PATENTS AND TRADE MARKS.
Any of our readers requiring information and advice respecting Patents, Trade Marks or Designs should apply to Messrs. Rayner and Co., Patent Agents, of Bank Chambers, 29, Southampton Buildings, London, W.C.2, who will give free advice to readers mentioning this paper.

BLIND PIANIST IN FILMS

After Broadcast and Theatre Engagements

Twenty-year-old Sam Bennie, a pianist, who has been blind since the age of seven, and who has had such phenomenal success in public entertainment during the past two years, will, so the KINE. understands, make his film debût shortly.

In April, 1938, Sam Bennie won the English and Scottish amateur pianoforte playing contest. This was the culmination of his fight against the terrible affliction of blindness brought on by meningitis when he was seven. He exhibited an aptitude for music and attended the Blind School at Swiss Cottage, followed by a course at the Royal College of Music for the Blind at Norwood.

After winning the contest he made his radio debût in New Voices in the B.B.C. Band Wagon concert in the same month, and later with Reg. Foort in one of his organ broadcasts. He has since broadcast on many occasions, the latest being on January 7 of this year.

After making his solo broadcast in November, 1938, he met with success after success. In June, 1939, he began a theatre tour with his own concert grand piano and later with his own band of twelve instrumentalists. During this period he composed and wrote "Am I For You," a song that had considerable success, his own signature tune, "I Bring You Music," and "Teasing," etc. He is already well-booked in the future.

Negotiations for his film appearance are now in hand, and further news concerning the subject will be available within the next week or so. In addition to the piano Sam Bennie also specialises in organ, novachord, accordeon and pipes.

FOR FEB. 10, 1941, RELEASES

Compiled by A. W. Owen

"TORRID ZONE" (Warner)

CERT. A. 8,383 ft. Reg. No. F.2575. Reviewed in KINE. November 21, 1940.

PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.

STARS.—James Cagney, Ann Sheridan, Pat O'Brien.

ATMOSPHERE.—Comedy-drama of romance, commercial chicanery, humour and banditry in tropical atmosphere and location.

ORGAN.—"Otello" Suite, Coleridge-Taylor (Ashdown), No. 1 only, with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on H.M.V. B.4273 (New Symphony Orchestra).

"THE GIRL IN THE NEWS" (M-G-M)

CERT. A. 7,020 ft. Reg. No. Br.Dr.3402. Reviewed in KINE. September 5, 1940.

PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.

STARS.—Margaret Lockwood, Barry K. Barnes, Emlyn Williams.

ATMOSPHERE.—Romantic murder mystery melodrama, in which a nurse, acquitted of murder after being framed by fate, is then made the scapegoat of a similar charge by evil partners in an unholy liaison.

ORGAN.—"Mors et Vita." Judex, Gounod (Novello), using special organ arrangement.

NON-SYNC.—As organ, recorded on H.M.V. C.1969 (symphony orchestra).

"ARGENTINE NIGHTS" (General F.D.)

CERT. U. 6,698 ft. Reg. No. F.2534. Reviewed in KINE. November 14, 1940.

PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.

STARS.—Ritz Bros., Andrews Sisters.

ATMOSPHERE.—Musical extravaganza, written round the ragging of the Ritz Brothers and the Andrew Sisters on a touring season, opening in New York and ending in the Argentine.

ORGAN.—"Americana" Suite, Thurban (Hawkes), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on H.M.V. C.2335 (H.M. Coldstream Guards Band).

"LUCKY 'CISCO KID" (20th Century-Fox)

CERT. U. 6,107 ft. Reg. No. F.3310. Reviewed in KINE. August 8, 1940.

PUBLICITY.—One 6-sheet.

STARS.—Cesar Romero, Mary Beth Hughes, Dana Andrews.

ATMOSPHERE.—Period outdoor romantic melodrama, the latest of the 'Cisco Kid series. Adventures in the cause of justice, romance and self-vindication of the hero. Opening sequence, the commandeering of a stage coach.

ORGAN.—Finale movement of "Raymond" Overture, Thomas (Hawkes), with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on H.M.V. C.1564 (symphony orchestra).

"COMIN' ROUND THE MOUNTAIN" (Paramount)

CERT. U. 5,746 ft. Reg. No. F.3515. Reviewed in KINE. November 7, 1940.

PUBLICITY.—One 6-sheet.

STARS.—Bob Burns, Una Merkel.

ATMOSPHERE.—Hillbilly comedy with authentic musical score, telling in burlesque form how a radio contract ends a feud between two fractious Tennessee Families.

ORGAN.—"The Hills of Old Wyomin'," F. T. Rainger (Walsh Holmes), with adaptation from the vocal-piano copy.

NON-SYNC.—As organ, recorded on Decca-Brunswick K.744 (Roy Fox Band).

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"CHORDIAL CONTRASTS"

Making Music at Watford Gaumont

When I visited the Palace, Watford, on Wednesday afternoon Manager Dennis Norden had a capacity house for "Lucky Partners," around which the previous week a novel musical interlude had been devised (see page 15 of January 2 KINE.).

The interlude, presented by Louis Mordish, on my visit was titled "C(h)ordial Contrasts." These were musically illustrated by such contrasting numbers as the dance from Coleridge Taylor's "Othello" suite and Martin's "Evensong," "Sleepy Lagoon" and "In Cellar Cool," "Dizzy Fingers" and "All Over the Place," the latter with extra chorus slides applicable to the men of the three Services, concluding with the trio and finale sections of Sir Edward Elgar's "Pomp and Circumstance" March Suite No. 4, a work which is intensely popular to-day and threatens to even rival the famous "Land of Hope and Glory" (No. 1) masterpiece.

Louis Mordish follows Vincent Collier at this house and in quite a short period has achieved a firm popularity with Watford folk in general.

With the large military element who attend the special Service community shows on Sunday he is a great favourite. The organ has always been featured at this theatre, with the resultant popularity that always follows adequate publicity and good showmanship with worth while music by a competent performer.

A. W. O.

TECHNICAL PROGRESS DURING 1940

Continued from page 89

Sub-standard Films

It would be fair to say that no branch of the film Industry has seen such advances in the past year as the sub-standard section. If we may regard the purely amateur applications as of little interest to our own Industry (and to admit this is to draw rather a fine dividing-line to the boundaries of the film Industry) the professional developments cannot be ignored.

In this country, the Ministry of Information has pioneered the use of the 16-mm. sound film for reaching small communities beyond the influence of the commercial kinema; even closer to our Industry is the fact that a mobile entertainment kinema using 16-mm. film has recently been inaugurated to tour several Buckinghamshire villages[53].

As far as this country is concerned, the majority of films will be reduced from 35-mm. originals. But in America an industry of considerable importance is growing up for the production of films direct on 16-mm., both as regards sound and picture[54]. A number of firms have produced 16-mm. recorders, notably the "Auricon" of Berndt and Maurer, which is claimed to have been so simplified that the average intelligent amateur can take it out and record good sound immediately, and which connects up to any type of 16-mm. camera capable of taking a motor drive[55].

An admirably designed 35-mm. to 16-mm. reduction sound printer is the Bell and Howell "Microsound," a feature of which is the consistency of speed maintained between the two films by means of oil coupling of the two printing drums to a massive flywheel[56].

An invaluable application of the 16-mm. film is in the gun-camera used by the R.A.F. The Williamson camera was recently demonstrated to the B.K.S., and proved to be, as was claimed, definitely more than a mere adaptation of existing designs[57].

A number of new sub-standard sound projectors have also appeared in the States, notably the new Bell and Howell machine, which embodies two novel features: a belt take-up automatically compensating for the increasing weight of the spool, and an ingenious alternative to the sprocket roller[58]. Illuminants have also increased in efficiency, and a new 750-watt lamp having a life of only 10 hours is claimed to give double the efficiency of the 25-hour model; forced cooling is, of course, a necessity.

Television

As far as this country is concerned, television developments have ceased for the moment to be of interest to the Industry. This does not mean that progress is not proceeding, but that such progress is necessarily covered by official secrecy, and presumably restricted to possible military applications. However, the fruits of this research will no doubt be gathered after the war.

Only one development of possible interest has been announced in this country during the past year: the Skiatron of Scophony. In this system, a method of securing picture storage on the screen is proposed, embodying the principle of a gradually fading or quenched opaque deposit formed in a crystal by the action of the cathode ray. The system has not yet reached the stage of demonstration[59].

One would have anticipated that American manufacturers would have taken advantage of our pre-occupation with other matters to gain pre-eminence in this field. This does not appear to be the case, largely because of lack of agreement on basic standards. This again is largely due to the contentions of the DuMont company, that scanning standards should be elastic, and that the receiver should be capable of receiving transmissions of any standard of definition; whether such a principle will be established remains to be seen[60]. Another development, the possibilities of which may hold up commercial progress, is the method of transmission by frequency modulation, instead of amplitude modulation, which, it is claimed, increases enormously the range of reception and reduces fading and interference[61].

Thus, apart from developments in technique, such as have been described in particular by RCA and the N.B.C.[62], the principal development has been Columbia's system of three-colour television, which does not appear to embody any revolutionary principles[63].

Stereoscopy

The hardy perennial of stereoscopy deserves a brief mention. No development appears in sight which would avoid the use of viewing analysers, but an interesting application of the polarised anaglyph principle has been devised by E. H. Land, the inventor of Polaroid: a method of producing so-called "Vectographs," in which the tones of the picture are represented by areas of varying degrees of polarisation. This principle would, it is claimed, enable the stereoscopic pairs to be combined within the single-standard film frame[64].

53, Ideal Kinema, 11/40, p. viii; 54, J.S.M.P.E., 6/40, pp. 555, 565, 11/40, p. 437; 55, Amer. Cine., 9/40, p. 389; 56, J.B.K.S., 1/40, p. 33; 57, K.W., 28/11/40, p. 34; 58, J.B.K.S., 10/40, p. 176; 59, Electronics and Television, 2/40, p. 52, 3/40, p. 117; 60, J. Telev. Soc., 4/40, p. 91, J.S.M.P.E., 9/40, p. 254; 61, Wireless World, 3/40, p. 186; 62, J.S.M.P.E., 9/40, p. 268, 10/40, p. 327; 63, Electronics and Television, 10/40, p. 465, 11/40, p. 483; 64, Photo Technique, 9/40, p. 70.

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MANAGER required immediately for country kinema.—V., Box 671, Kinematograph Weekly.

WANTED, Manager for Cornish kinema, immediately. State wages, send photo. Also Chief and Second Operators and Doorman, used Billposting.—Cinemas, 14, Portland Square, Plymouth.

EXPERIENCED Cinema Managers required, age between 40-55 or exempt from military service. All applications will be treated with every confidence.—Full details, and, if possible, photograph (not returnable) to Personnel Department, The Granada Theatres, Ltd., 36, Golden Square, London, W.1.

EXPERIENCED Manager required for kinema in Home Counties. Applications treated in strictest confidence. State salary and whether exempt from military service, age, full particulars, and copies of references.—Shipman and King, M84, Shell Mex House, Strand, W.C.2.

SUPERVISOR required for London area by independent circuit; thorough knowledge of figures and theatre records essential.—Fullest particulars, in confidence to Y., Box 674, Kinematograph Weekly.

CHIEF and Second Operators required for kinemas within radius of 40 miles from London.—Age, details of experience and salary required, to Z., Box 675, Kinematograph Weekly.

CHIEF Operator-Electrician required, able to maintain own equipment; small independent hall; permanent position for the right man.—New Cinema, Ilfracombe.

SITUATIONS VACANT (cont.)

SECOND Operator required for Grantham kinema; interview can be arranged in London or Dartford. Write, giving full particulars, to Circuit Supervisor, State Cinema, Dartford, Kent.

FIRST Operator required immediately for small country hall; no Sunday work; opportunity for experienced Second capable of taking charge. Particulars of experience and salary to The Berkeley, Berkeley, Glos.

OPERATOR required for modern country kinema, safe area; comfortable situation for useful man; good Second capable taking charge considered. Full particulars to Cinema, Uppingham, Rutland.

WANTED, Chief Operator or good Second; commence immediately; safe area.—Mott, Athelstan Kinema, Malmesbury, Wilts.

THE Royal Cinema, Edgware Road (Marble Arch), W.2 (Pad. 5103) has vacancies for First and Second Operators exempt from military service; excellent permanent position for right man.—Apply personally or in writing to the Manager.

WANTED for London and suburbs, Operators of all classes, over 30 years of age; good wages and working conditions.—Reply, stating age and experience, to The Granada Theatres, Ltd., 36, Golden Square, W.1.

FIRST and Second Projectionists required W.F (safe area); union rates plus 15 per cent. war bonus. —Write, H.O., Cheshire County Cinemas, Ltd., Empress, Runcorn.

CLERICAL Staff required, male and female, by leading equipment House.—Write, stating age, experience and salary required, to N., Box 662, Kinematograph Weekly.

SITUATIONS WANTED

MANAGER, 25 years' experience, cinema, variety, café; projectionist, circuit or independent; disengaged; moderate salary; age 48; anywhere.—W., Box 672, Kinematograph Weekly.

AT Liberty.—Manager, fully experienced, screen and stage; age 45; appearance and references O.K.; go anywhere.—B., Box 652, Kinematograph Weekly.

MANAGER, at present employed on circuit, desires change; any Home County (Bucks or Herts preferred), or London district; experienced, capable and trustworthy; bonded; salary £6/£7 per week.—T Box 669, Kinematograph Weekly.

SITUATIONS WANTED (cont.)

MANAGER, disengaged, thoroughly experienced, 20 years' continuous employment; highest references; South preferred.—Tatum, 65, High Street, Lavenham, Suffolk.

MANAGER; EXPERIENCED ALL DUTIES; COMPETENT ELECTRICIAN AND OPERATOR.—341, HERTFORD ROAD, LONDON, N.9.

ORGANIST, exempt, highly experienced, exceptional performer, smart appearance, seeks engagement.—D., 35, Wentworth Road, Golders Green, London, N.W.11.

LADY Secretary, Shorthand-Typist; 12 years' experience; interview 1-2, 4-5; 65s.—70, Glebe Road, Finchley, N.3.

SMART, capable chief Cashier-Secretary requires situation; ten years' experience.—Write, U., Box 660, Kinematograph Weekly.

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WANTED, two "Kalee 8" front shutter B.T.-H. shaft-drive Projectors, also two motor-feed A.C. Arc Lamps; must be in good condition.—Particulars, price, etc., to The Manager, Ritz Cinema, Langley Mill, Notts.

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SOUND MOTION PICTURES, RECORDING AND REPRODUCING, by James R. Cameron. Third Edition, thoroughly revised and brought up to date. The most comprehensive book on the subject. 414 pages, copiously illustrated with photographs and diagrams. (Autumn, 1939.) Price £1 18s. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

SOUND EQUIPMENT, MOTION PICTURE PROJECTION—PUBLIC ADDRESS SYSTEMS. By James R. Cameron. Claimed to be the standard authority on the subject. Sixth Edition. (1936.) Price £1 16s. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

TALKING PICTURES. By Bernard Brown, B.Sc. Contains full details of production and projection of talking films and the installation of plant; expert advice for the operator and manager, and authoritative information on studio and theatre acoustics. Second Edition. (1932.) Price 13s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

TECHNICAL BOOKS

KINEMATOGRAPH STUDIO TECHNIQUE. By C. L. Macbean. A practical outline of the artistic and technical work in the production of film plays. (1922.) Price 2s. 9d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

KINEMATOGRAPH TRADE ACCOUNTS. BOOK I: EXHIBITORS' ACCOUNTS. By Charles H. Travis, F.C.A. Essential to the successful running of a kinema (1928). Price 5s. 4d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

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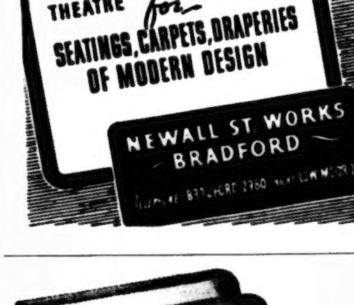

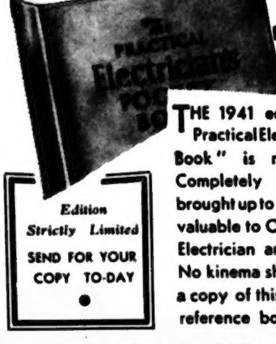

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FORTHCOMING TRADE SHOWS

Date.	Time.	Place.	Title of Film.	Shown By.	Stars.	Cert.
			LONDON			
Thur., Jan. 9	10.30 a.m. & 2.30 p.m.	Own	The Tree of Liberty; Screen Snapshots No. 86.	Columbia	Cary Grant	—
,, ,, 9	11 a.m.	Private Theatre	The Quarterback; Way Back When Women Had Their Weigh; Popeye Meets William Tell.	Paramount	Wayne Morris	—
Fri., ,, 10	10.30 a.m. & 2.30 p.m.	Own	Freedom Radio; A Peep in the Deep.	Columbia	Clive Brook	—
Tues., ,, 14	11 a.m. & 2.30 p.m.	Century Theatre	Charter Pilot	20th Century-Fox	—	—
Wed., ,, 15	11 a.m. & 2.30 p.m.	Century Theatre	The Mark of Zorro	20th Century-Fox	Tyrone Power	—
Thur., ,, 16	11 a.m. & 2.30 p.m.	Century Theatre	For Beauty's Sake	20th Century-Fox	—	—
Fri., ,, 17	11 a.m. & 2.30 p.m.	Century Theatre	The Gay Caballero	20th Century-Fox	—	—
Tues., ,, 21	11 a.m.	Private Theatre	A Night at Earl Carroll's; Musical Cocktail.	Paramount	—	A
			BIRMINGHAM			
Fri., Jan. 10	10.45 a.m.	West End	Third Finger Left Hand	M-G-M	Melvyn Douglas	—
Tues., ,, 14	10.30 a.m.	Forum	The Tree of Liberty	Columbia	Cary Grant	U
Wed., ,, 15	10.30 a.m.	Forum	Freedom Radio	Columbia	Clive Brook	A
			CARDIFF			
Fri., Jan. 10	11 a.m.	Empire	Escape	M-G-M	Robert Taylor	—
Tues., ,, 14	10.30 a.m.	Olympia	The Tree of Liberty	Columbia	Cary Grant	U
,, ,, 14	10.45 a.m.	Odeon	Seven Sinners	General F.D.	Marlene Dietrich	—
Wed., ,, 15	10.45 a.m.	Odeon	The Man at the Gate	General F.D.	Wilfrid Lawson	—
,, ,, 15	11 a.m.	Olympia	Angels Over Broadway	Columbia	Douglas Fairbanks, Jr.	A
Thur., ,, 16	10.30 a.m.	Olympia	Freedom Radio	Columbia	Clive Brook	A
			GLASGOW			
Fri., Jan. 10	10.45 a.m.	Scala	Third Finger Left Hand	M-G-M	Melvyn Douglas	—
Tues., ,, 14	11 a.m.	Regal	Angels Over Broadway	Columbia	Douglas Fairbanks, Jr.	A
Wed., ,, 15	10.30 a.m.	Regal	The Tree of Liberty	Columbia	Cary Grant	U
			LEEDS			
Tues., Jan. 14	11 a.m.	Ritz	Angels Over Broadway	Columbia	Douglas Fairbanks, Jr.	A
,, ,, 14	10.45 a.m.	Odeon	Seven Sinners	General F.D.	Marlene Dietrich	—
,, ,, 14	10.45 a.m.	Scala	Third Finger Left Hand	M-G-M	Melvyn Douglas	—
Wed., ,, 15	10.45 a.m.	Odeon	The Man at the Gate	General F.D.	Wilfrid Lawson	—
Thur., ,, 16	10.30 a.m.	Ritz	The Tree of Liberty	Columbia	Cary Grant	U
			LIVERPOOL			
Fri., Jan. 10	10.45 a.m.	Forum	Escape	M-G-M	Robert Taylor	—
Wed., ,, 15	10.30 a.m.	Forum	Freedom Radio	Columbia	Clive Brook	A
Thur., ,, 16	11 a.m.	Forum	Angels Over Broadway	Columbia	Douglas Fairbanks, Jr.	A
			MANCHESTER			
Fri., Jan. 10	10.45 a.m.	Market Street	Third Finger Left Hand	M-G-M	Melvyn Douglas	—
,, ,, 10	10.45 a.m.	Gaumont Palace	The Long Voyage Home	United Artists	John Wayne	—
Tues., ,, 14	10.45 a.m.	Market Street	Escape	M-G-M	Robert Taylor	—
,, ,, 14	10.30 a.m.	Theatre Royal	Freedom Radio	Columbia	Clive Brook	A
Wed., ,, 15	10.45 a.m.	Theatre Royal	Fugitive from a Prison Camp	Columbia	Jack Holt	A
Thur., ,, 16	10.45 a.m.	Theatre Royal	Nobody's Children	Columbia	Edith Fellows	U
			NEWCASTLE			
Fri., Jan. 10	10.45 a.m.	Odeon	Escape	M-G-M	Robert Taylor	—
,, ,, 10	10.45 a.m.	Pavilion	The Long Voyage Home	United Artists	John Wayne	—
Tues., ,, 14	10.45 a.m.	Odeon	Seven Sinners	General F.D.	Marlene Dietrich	—
,, ,, 14	10.45 a.m.	Essoldo	Third Finger Left Hand	M-G-M	Melvyn Douglas	—
Wed. ,, 15	10.45 a.m.	Odeon	The Man at the Gate	General F.D.	Wilfrid Lawson	—
Thur., ,, 16	10.30 a.m.	Haymarket	Angels Over Broadway	Columbia	Douglas Fairbanks, Jr.	A
			NOTTINGHAM			
Fri., Jan. 10	10.30 a.m.	Ritz	Christmas in July	Paramount	Dick Powell	—
Tues., ,, 14	10.30 a.m.	Ritz	Three Men from Texas	Paramount	—	—
Wed., ,, 15	10.45 a.m.	Ritz	Seven Sinners	General F.D.	Marlene Dietrich	—
			SHEFFIELD			
Fri., Jan. 10	10.45 a.m.	Cinema House	Christmas in July	Paramount	Dick Powell	—
Tues., ,, 14	10.45 a.m.	Union Street	Three Men from Texas	Paramount	—	—

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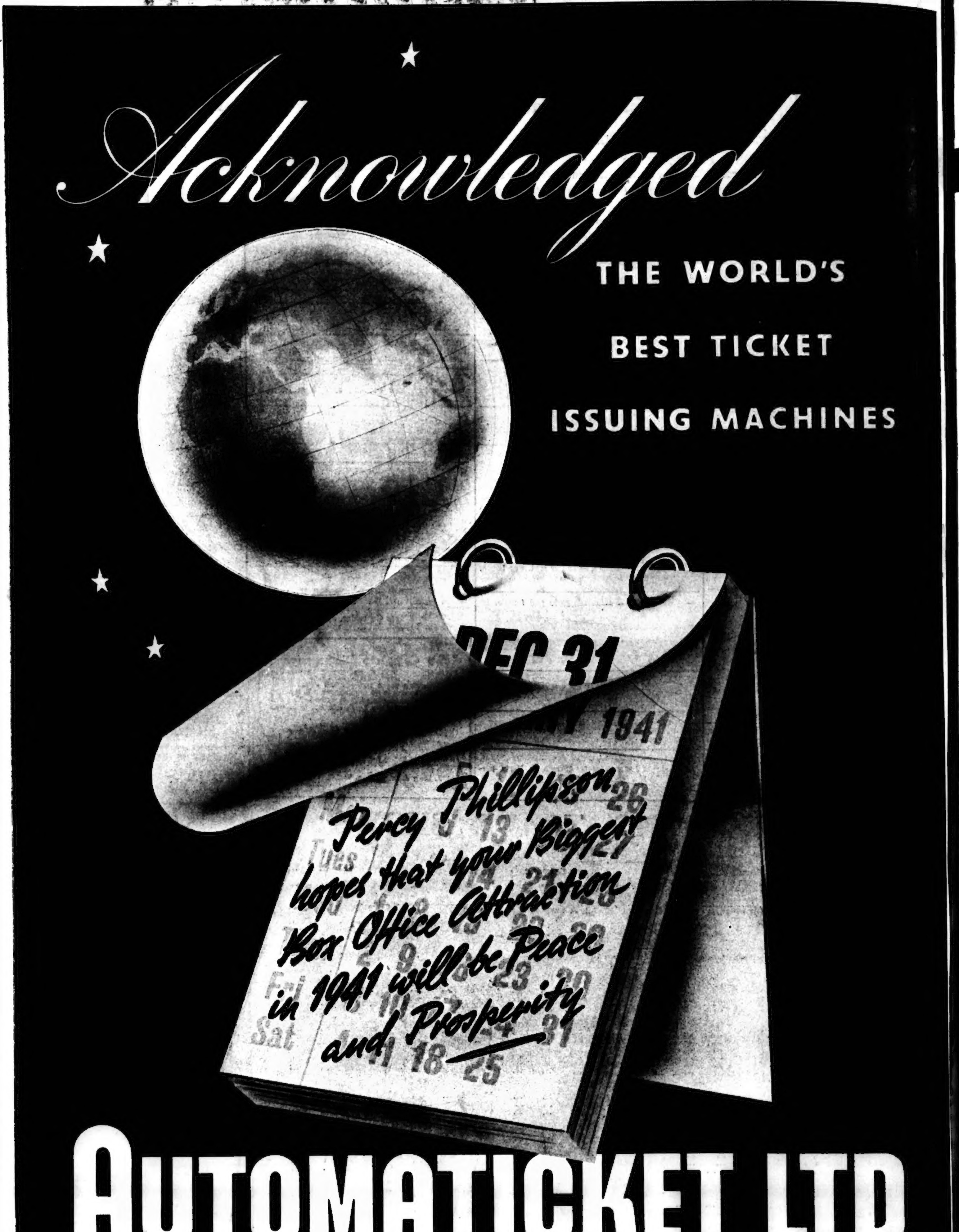

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